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dance MAGAZINE

ALICIA ALONSO'S RUSSIAN ADVENTURE

SUMMER TRAVEL: INTERNATIONAL DANCE EVENTS

University of New Hampshire

NO. 10 IN A SERIES

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Iva Kitchell

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Presstime News

"The history of the dance is the social history of the world."
—Martha Graham

SAGAN KEEPS USA DATE

Headed by **Toni Lander, Vladimir Skouratoff** and **Noelle Adam,** the cast of "Le Rendez-vous Manque" ("The Broken Date") arrive in Boston from Paris May 4. The much-discussed ballet production, being presented here by Gilbert Miller, opens a week's engagement at the Colonial Theatre in Boston on May 6, and plays the following week in either Phila. or Washington. The 4-week B'way engagement at the Adelphi opens May 20. The young French novelist **Francoise Sagan,** author of the ballet's scenario, is expected to be in NYC for the opening. **Don Lurio,** co-choreographer with **John Taras,** will also be here, since he dances one of the smaller roles.

FESTIVAL BALLET TO USA

Anton Dolin, who brought 4 of his **Festival Ballet** men dancers from London to NYC for the Ed Sullivan Show (see "Looking at TV"), told DANCE Magazine that his co. is planning a US tour, beginning in Jan., booked by Nat'l Artists Corp. Following their current Paris season, the Festival Ballet tours Europe and Israel (see "Int'l Calendar"). **Alicia Markova** has re-joined them as guest artist, to make one or two appearances a week until Sept. For their season in Zurich (June 17-22) and their 2nd booking in Paris (July 7, 8) they will do the full-length "Nutcracker," for which they will bring 12 key children from London (recruiting 30 others locally). The ballet appears June 2-14 in Tel Aviv, as part of Israel's 10th anniversary events, presenting "Giselle" and "Petrouchka" for the 1st time in that country. Markova and **Nathalie Krassovska** will alternate in both. A late fall tour of the USSR is a possibility. Another guest for the season is **Beryl Grey.**

CONN. COLLEGE SUMMER PLANS

Announced for the 11th summer session, July 7-Aug. 17, of the **Conn. College School of the Dance** at New London, are the following faculty members: **George Balanchine, Merce Cunningham, Ruth Ferguson, Martha Graham, Louis Horst, Lucas Hoving, Doris Humphrey, Hazel Johnson, Pauline Koner, Jose Limon, Norman Lloyd, Ruth Lloyd, Helen Priest Rogers, Thomas Watson, Inga Weiss, Theodora Wiesner** and **David Wood.** The college's **American Dance Festival** will have 5 perfs., Aug. 14-17, and will feature **Jose Limon & Co., Pearl Lang & Co., Merce Cunningham & Co.** and others.

GALA MOISEYEV OPENING

The Russians have taken NY. Dancewise, that is. The Apr. 14 opening of the **Moiseyev Dance Co.** (to be reviewed next month) brought out a glittering audience to the Metropolitan Opera. Prolonged cheers, during and after the perf., greeted the visitors from Moscow. The theatre's 2 center boxes were draped with the American and Soviet flags. In the USSR party were Mikhail A. Menshikov, Soviet Ambassador to Washington, and Arkady A. Sobolev, Soviet Ambassador to the UN. One of their guests was Martha Graham. Representing the US Gov't in the American box was the State Dept.'s Frederick Thayer Merrill, director of the East-West contacts staff.

The dancers were given an elegant after-theatre party at the St. Regis Roof by Mr. and Mrs. Sol Hurok. A few glimpsed among the 250 guests were Mr. and Mrs. Richard Halliday (Mary Martin), Marian Anderson, Mr. and Mrs. Clifton Daniel (Margaret Truman), Victoria de los Angeles, Mr. and Mrs. Walter Prude (Agnes de Mille), Artur Rubinstein, Antony Tudor, Mr. and Mrs. Fredric March, Lily Pons, Nora Kaye and Leonard Warren.

Back in Moscow, the Soviet press made the most of the enthusiastic reception by the American public and lamented that a similar warmth seemed lacking in the attitude of the US Gov't (mentioning specifically that permission had been refused to bring the dancers here in Soviet jets). In general, however, any hint of political propaganda has so far been overwhelmed by recognition of the artistic importance of the 1st appearance here of a dance co. from the Soviet Union.

Their Met season was SRO and the co. was booked to return to NYC for 4 perfs., June 20-22, at Madison Sq. Garden.

MORE DANCE AT BRUSSELS

The **American Ballet Theatre** will not be the sole representation of American dance at the Brussels Fair, it now develops. The NY City Center's production of "Carousel," with dances by **Agnes de Mille,** is scheduled for June 4-22, and "Ballets USA," the **Jerome Robbins** program being created for showing in Spoleto, Italy, in June, is booked at Brussels for July 15-20. It is also fairly certain that the **Rod Alexander-Bam'bi Linn Dance Jubilee** will be shown there Sept. 16-21.

BALLET THEATRE NEWS

The **American Ballet Theatre** had a busy schedule prior to the date of their departure (Apr. 25) for Casablanca to begin their Dept.-ANTA tour of No. Africa and Europe (including appearances at the Brussels Fair—see Int'l Calendar). The co. appeared Apr. 21 in the Workshop at the Phoenix Theatre; in NYC's "Salute to the Seasons" program in front of the Public Library Apr. 16; at the "April In Paris" Ball at the Waldorf-Astoria, and in the NY City Center Showcase Mar. 24. **Audre Deckman,** because of a foot injury, was not able to join the co. for the tour, as planned.

5 productions new to B'way have been announced for ABT's 3-week season at the Met, beginning Sept. 16. The world premiere will be "Blue Elephant," a jazz work by **Peter Gennaro.** Others added to the repertory: **Birgit Cullberg's** "Miss Julie," **Herbert Ross'** "Paean," **Kenneth MacMillan's** "Journey," and the "Paquita" Pas de Deux choreographed by **Alexandra Fedorova Fokine. Alicia Markova** will be back as guest.

JACOB'S PILLOW PLANS

Ted Shawn has announced the following faculty for the **Jacob's Pillow University of the Dance** at Lee, Mass., which opens June 30: **Jean Cebron, Myra Kinch** (modern); **Alfredo Corvino, Margaret Craske** (ballet); **Shrimathi Gina, Sahomi Tachibana, Carola Goya & Matteo** (Ethnic); **Ann Hutchinson** (Labanotation); **Myra Kinch** and **Manuel Galea** (Dance composition); **John Christian** (Stagecraft); **Carol Lynn** (Audio-Visual Aids); **Ted Shawn** (Fundamentals of Movement and Rhythm). Mr. Shawn will conduct a special 3-day course for leaders and participants in religious rhythmic choirs June 23-25.

Some of the artists signed for the '58 Festival: **Mia Slavenska-Andre Eglevsky, Nora Kaye-Erik Bruhn, Geoffrey Holder & Co., Ram Gopal, Atlanta Civic Ballet, Mata & Hari, Daniel Nagrin, Royes Fernandez-Barbara Fallis, Tania Karina-Oleg Sabline, Mari Dolores Garcia,** and a group of **Kandyan Dancers** from Ceylon (in their 1st US apperance). Shawn is also negotiating for the **Ximenez-Vargas Spanish Ballet. Myra Kinch** will create a new work for her co., starring Shawn, based on the Dr. Faustus legend.

Presstime News

PERRY-MANSFIELD FESTIVAL

The **Perry-Mansfield School**, at Steamboat Springs, Colo., has several dance events on the schedule of its 6-week Festival. On the July 26, 27 bill are 2 new ballets by **Helen Tamiris**—"Dance for Walt Whitman" and "The Vine on the Tree." On the same program **Daniel Nagrin** will perform 4 solos, including a premiere, "With My Eye and With My Hand." Choreography for the Aug. 1 and 3 perfs. of "A Midsummer Night's Dream" and the Aug. 9 Children's Theatre program is by **Christine Walton. Harriette Ann Gray** does the dances for "The Boy Friend," to be seen Aug. 22 & 23. Final dance bill is a demonstration on Aug. 24, directed by Miss Gray and **Mary Clare Sale.**

AROUND NEW YORK

Jerome Robbins was awarded a "Tony" medallion for his "West Side Story" choreography by the Amer. Theatre Wing Apr. 14. Robbins won the same prize in '48 for "High Button Shoes" . . . **Leon Leonidoff's** ballet of Ravel's "Bolero" is back at the Radio City Music Hall in the stage production, "Espana," accompanying the film "Marjorie Morningstar." Flamenco dancers **Caracolillo** and **Maria Rosa** star in the spectacle. The Rockettes have gone Spanish, too, for the show and are seen in a farruca . . . **Robert Joffrey** is choreographer of the NY City Opera spring season of American operas, which ends May 24. He is responsible for dances in "Regina," "Susannah" and "The Good Soldier Schweik."

Frank Westbrook is choreographer for Guy Lombardo's prod. of "Song of Norway" at Jones Beach this summer . . . **NYC Ballet's** Artistic Dir. **George Balanchine** was due for a Page One Award ("for his combined contribution to the integration of music and dance") at the NY Newspaper Guild's Page One Ball at the Hotel Astor Apr. 25. The co's General Dir., **Lincoln Kirstein**, was a Page One winner last year . . . **Mavis Ray** is choreographer for the Dance Arts Ballet Concert May 25 at the Papermill Playhouse, Millburn, NJ.

Pearl Primus and **Percival Borde** give a demonstration May 7 at Juilliard . . . The **Westchester Dance Players**, directed by **Carol Kobin Newman**, perform Don Gillis' "The Man Who Invented Music" with the orchestral Soc. of Westchester at a free young peoples' concert May 18 in the Scarsdale, NY. Jr. HS.

To mark the 25th anniversary of **John Cage's** activities as a composer, a program of his works will be given May 15 in Town Hall, NYC. Dancer **Merce Cunningham** may conduct his "Concerto for Piano and Orchestra," since the piece is said to require "such discipline and control that only a dancer can do it." Cage, musical director of the Cunningham Co., has, in addition to his compositions for that group, written scores for many dancers, beginning with **Syvilla Fort**, for whom he wrote "Bacchanale" in Seattle in 1938. For that work he needed some "African" percussion effects and rigged up his 1st "prepared piano." He has done music also for dancers **Martha Deane, Bonnie Bird, Dorothy Herman, Marian Van Tuyl, Ruth Hatfield, Gertrude Lippincott, Valerie Bettis, Pearl Primus, Hanya Holm, Jean Erdman, Marie Marchowsky, Nina Fonaroff, Louise Lippold, Jo Ann Melsher, Merle Marsicano** and **Paul Taylor.**

Among interesting events of the **Dance Teachers Guild** convention Apr. 10 & 11 in NYC was a forum on "Federal Support of the Fine Arts". Speakers were Rosamond Gilder of ANTA, Elihu Winer, Sec'y of the Nat'l Council on Arts and Gov't, and choreographer **Anna Sokolow.**

Judith Beatie of Hastings, NY, was winner of the 2nd annual Scholarship Audition of the **Westchester Dance Council** Apr. 19 in Scarsdale, NY.

INTERNATIONAL NOTES

The **NYC Ballet** had a rousing SRO opening in Sydney, Australia, where they began a 4-week engagement Apr. 17. Following this will be another 4-week booking in Melbourne. Final appearance of the co. in Japan was at the Osaka Festival Apr. 10-13. On the stage of the new Festival theatre several of the dancers met with accidents, none resulting in serious injury. **Maria Tallchief** returned home, as planned, after the Japanese engagement, and **Andre Eglevsky** was due to return after the 1st week in Australia . . . The State Dept., through ANTA, has allotted $36,838 for transportation and living expenses for the Amer. participants in the **Festival of Two Worlds** at Spoleto, Italy. **Herbert Ross'**, "The Maids," has been dropped from **Jerome Robbins'** "Ballets USA" program to be seen in both Spoleto and Brussels. Bill now consists of 3 Robbins works and **Todd Bolender's** "Games" (a revision of "Musical Chairs").

Twelve "Ballet Premieres" are being commissioned for the Edinburgh Festival, Aug. 24-Sept. 13. The series, under the direction of **Peggy Van Praagh**, includes works by **Wendy Toye, Niels Bjorn Larsen, Walter Gore, George Skibine, John Cranko, John Taras, Dimitri Parlic, Bjorn Holmgren, Margherita Wallman, Andree Howard, Maurice Bejart** and **Alan Carter.** On Sept. 9, 11 & 13 **Antonio** stars in "The Three-Cornered Hat" . . . **Herbert Ross** will direct and choreograph "Wonderful Town" with Rosalind Russell at the Brussels Fair in July (repeating the same chores when the musical is done on TV here in the fall) . . . In July **Pearl Primus** makes her 2nd trip to Israel, to give perfs. during that country's 10th Anniversary celebration . . . **Lee Sherman** left NYC for Europe in late March to choreograph "Colorado," a French film spoof on American westerns.

After winning $16,000 on the "$64,000 Question" TV program (subject: silent movies), **Geoffrey Holder** withdrew from the competition to fly, on Apr. 19, from NYC to his native Trinidad, to perform in the West Indies Arts Festival, held in conjunction with the opening of the 1st West Indies Federation Parliament. Princess Margaret was due to attend the 1st of Holder's concerts there. The Festival also includes an exhibit of his paintings. He returns to NYC May 2 . . . Also Caribbean-bound was **Percival Borde** of the Pearl Primus Co., who left Apr. 18 for St. Lucia, where he was booked to give 2 outdoor perfs. in that island's Festival Salute to the West Indies Federation.

The Greek Ministry of Labor denied permission for both the **American Negro Ballet** and the **Bolshoi Theatre Ballet** to perform in Athens during April. The gov't declared that they wished to avoid either anti-US or anti-USSR disturbances during the election campaign.

From Barcelona we learn that Spanish composer **Joaquin Nin-Culmell** has just finished the music for a 3-act, 45-minute ballet based on the legend of Don Juan . . . **Richard Maitland**, who left the cast of "Li'l Abner" a year ago to go around the world, has settled in New Delhi, India, where he has opened a sch. of dance.

DANCE SCENE USA

Zachary Solov returns this summer to the Melody Fair summer tents at North Tonawanda, NY, and Toronto to choreograph 6 musicals . . . **Lillian Cushing** is

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choreographer for the summer Central City, Colo., opera season . . . Columbia Artists Mgt. is now booking country-wide tours for **Lola Montes and Her Spanish Dancers.** The group, based in LA, formerly toured only the western states . . . **Michel Panieff's Ballet Concerto of LA** performs July 23 at the Starlight Bowl in Burbank. Program will include the premiere of "The Emperor's Nightingale," "Prince Igor" (as staged by **Tatiana Grantzeva** and **Victor Moreno**), and excerpts from "The Sleeping Beauty."

Angna Enters gives her dance-mime program Aug. 6 & 8 at the Ravinia Festival, Chicago. Another Enters book, "Artist's Life," a sequel to "1st Person Plural," is being published in June by Coward-McCann . . . **Baird Hastings** is Chairman of the Dance Committee for this year's Boston Arts Festival, scheduled for mid-June . . . **Pola Nirenska & Co.** of Washington, DC, gave a perf. Apr. 20 at the Wash. Hebrew Congregation.

Tatiana Dokoudovska and **Howard Vogel,** dance instructors at the Kansas City Conservatory of Music, were choreographers for "L'Histoire du Soldat" on a recent program by the KC Philharmonic. **Mitzie Pace** danced the Princess.

OFF-BROADWAY EVENTS

Pearl Lang & Co. and the **Sophie Maslow Co.** give a joint program May 18 (mat.) at the 92nd St. "Y." Miss Lang will be seen with her group in a revised version of "Falls the Shadow Between" and has choreographed a new work in which **Bruce Marks** heads the cast. Miss Maslow's group will be seen in a new work and in "Raincheck" . . . **Jean-Leon Destine & Co.** give a perf. of Haitian dance, including 3 premieres, May 10 at the 92nd St. "Y." New works are "Ceremony Bembe," "Yoruba Baka" and "Caribbean Bamboche".

Fred Berk's new repertory series begins with a program May 11 (mat.) at the YM & YWHA. Program includes "Jazz Piece" (**Lee Becker,** chor.); "Divertimento for Dancers" (**Kevin Carlisle**); "Fictitious Games" (**Jeff Duncan**); "Country Style" (**David Wood**).

A week-long Festival of Dance is being held in the Dance Theatre of the new **7 Arts Center** at 120 Madison Ave. May 5-11 (see NYC Calendar of Events). Participating are **Edith Stephen & Co., Jean Cebron, Talley Beatty** and **Bhaskar.**

SOUTHEASTERN REGIONAL FESTIVAL

Parties, performances, classes, a symposium, and meetings made a stimulating week-end Apr. 11-13 for the **3rd Annual Southeastern Regional Ballet Festival** in Birmingham, Ala. Apr. 11 workshop featured the **Nashville Ballet Soc., Mobile Civic Ballet, Louisville Ballet Co.,** and **Birmingham Civic Ballet.** After the performances, DANCE Magazine's Assoc. Ed. **Doris Hering** was surprised with an on-stage birthday party.

Apr. 12 luncheon at "The Club" was presided over by Festival Pres. **Mrs. Wm. Dexter** and Birmingham Civic Ballet Pres. **Mrs. Houston Brice.** Apr. 12 perf. was at the Municipal Auditorium and featured works by members of **Atlanta Civic Ballet, Ballet Guild of Jacksonville,** Birmingham Civic Ballet, Louisville Ballet, **Jacksonville Civic Ballet,** and **Southern Ballet.** During an intermission, Honored Guest **Ted Shawn** received the key to the city.

Apr. 13 co. classes were given by guest teachers **Nathalie Branitzka** and **Robert Joffrey,** and a symposium on the motivations of civic ballet was conducted by Doris Hering.

New officers of the ass'n are **Thomas Armour** (Pres.), **Pittman Corry** (1st VP), **William Habich** (2nd VP), **Betty Ogilvie** (Treas.), **and Peggy Dexter** (Past Pres.). Next year's Festival is scheduled for Miami. Full report on the week-end will appear in June issue.

REGIONAL COMPANIES

"Giselle," Act II, was presented by the **Ann Arbor Civic Ballet,** Mar. 16. Featured dancers were **Marjorie Russell, Louis McKush** and **Nancy Carroll.** Co. is in its 3rd year . . . **Manolo Agullo** and **Charles Kirby** shared choreographic honors on the Mar. 21-22 programs of the **Memphis Civic Ballet.** Repertoire included "Symphonic Variations," "Swing Low," "Montage," and "Les Patineurs" . . . Apr. 22-26, members, of Memphis Civic Ballet performed dance sequences in "A Midsummer Night's Dream," part of Memphis State U. Shakespeare Festival. The Ballet Society has invited **Eleanor King** to speak at its annual program on modern dance May 7. . . . The **Wilkes-Barre (Pa.) Civic Ballet** invited **Gerald Arpino** of the Robert Joffrey Ballet and **David Evans** of "My Fair Lady" as guest artists for their Apr. 12 and 13 perfs. Program featured "La Boutique Fantasque" and a work to Morton Gould's "Interplay" . . . **Amarillo Civic Ballet** traveled to Pampa, Tex., Apr. 22 for a perf. sponsored by the 20th Century Culture Club.

"Giselle," with **Margaret McMillan** in the title role, was the **Macon Ballet Guild's** annual offering Apr. 26 at Wesleyan College. Co. is directed by **Gladys Lasky** . . . **Andre Van Damme** is choreographer and principal performer in the **Charleston (W. Va.) Ballet's** concert May 1. New works are "Fiesta del Sol" and "Tyl Eulenspiegel" . . . **The Sherbrooke Ballet** (P.Q., Canada) under **Pierre Lapointe** plans an exhibit and performance May 27 . . . **Seattle Repertory Ballet's** spring performance featured chor. by dir. **Erik Cooper.** Program included "Timeless," "Bel Ami," "Ballet Royal" and "The Pink Umbrella." Co. was led by **Louise Linden, Carol Railton, Bob Luckey, Norman Youngren, Mimi Funes** and **Joline Emery.**

New regional organizations are flourishing. Mar. 27 the **Jersey Shore Ballet Guild** had its charter meeting. **Detroit City Ballet** had its 2nd meeting Apr. 13. And the **Northeastern Regional Ballet Festival Assn.** meeting, scheduled for May 18 in Scranton, Pa., numbers 17 participants.

Debut concert for **Ronni Arnold,** student of the **Phila. Dance Academy,** is scheduled for May 2 . . . May 3, the **Dance Festival Ballet** performs in Vineland, N.J. . . . **Phila. Ballet Guild** winds up the season with a TV program May 14 and Spring Concert, May 23, 24. Works by faculty members **Ruthann Carr** and **Phyllis Dersh** will be featured . . . **Children's Ballet Theatre of Phila.** performs May 23 in Penn Valley, Pa. . . . Phila. modern dancer **Audrey Bookspan** (who became the mother of Jolie Nina last Feb. 26) shares a program with the Co-Opera Co. Among her new works are "Innocent Dreamer" and "Along the Psycho Pathways of Dance" . . . The summer will find the **Phila. Civic Ballet** appearing in Robin Hood Dell.

PERSONALS

Myles Marsden, the American lead in the Split (Yugoslavia) Ballet, and his wife, **Hercia Munitic,** recently became parents of a daughter, Ana, named in honor of their teacher, **Ana Roje,** the co's

NYC MAY CALENDAR

through May 3, **Moiseyev Dance Co.;** Metropolitan Opera House

through May 3, **Ballets de Paris;** Broadway Th.

May 3, **Richard Fitz-Gerald & Co., Diane & Vol Quitzow, Deborah Zall & Co.;** 92nd St. Y; 8:40

May 5-11, **Festival of Dance** (May 5, 10, 11, Edith Stephen & Co.; 6, Jean Cebron; 7, 9, Talley Beatty; 8, Bhaskar); 7 Arts Center; every eve 8:30 plus Sunday mat., 2:30

May 10, **Jean Leon Destine Haitian Dance Co.;** 92nd St. Y; 8:40

May 11, **Fred Berk Repertory Co.;** 92nd St. Y; 2:40

May 16, 17, 18, **Playhouse Dance Co.;** Henry St. Playhouse; 8:40, 8:40, 3:00, 8:40

May 17, **Elena Kepalaite** (modern); Carnegie Recital Hall; 2:30

May 18, **Pearl Lang & Co., Sophie Maslow Dance Co.;** 92nd St. Y; 2:40

May 20-June 15, **"The Broken Date"** (Sagan ballet); Adelphi Theatre

May 27, **Doris Humphrey-Juilliard Dance Th. lecture-demon.;** New School; 8:30

May 30, 31, June 1, **High Sch. of Perf. Arts Spring Concert;** Hunter Coll. Playhouse; 8:30, 8:30, 2:30

leading dancer and choreographer . . . **Loretto Murphy,** who taught dancing for many years in Chevy Chase, Md., died Mar. 3. She was a member of the Amer. Soc. of Teachers of Dancing and Dance Masters of Amer. . . . Word has been received that **Max Terpis,** one-time ballet director of the State Opera in Berlin, died recently in Zurich, where he had taught since 1940. He was 69 years old . . . **Harry Hoffert,** founder of the Chicago Theatrical Shoe Co., died in Chicago Apr. 19 . . . Japanese dancer **Tei Ko** died Mar. 8 in L.A. A memorial service for her was held in NYC's Buddhist Temple Apr. 25.

LABANOTATION NEWS

Two new **Labanotation** books have been published by M. Witmark-Music Publishers Holding Corp.: "A Primer for Dance," by **Ann Hutchinson** ($2.50), and "Short Modern Dances in Labanotation," by **Nadia Chilkovsky** ($2) . . . Miss Hutchinson, Pres. of the **Dance Notation Bureau,** assisted by **Michael Lopuszanski,** gave a Labanotation program on the Phila. Board of Education's TV series, "Exploring the Fine Arts" . . . The Dance Notation Bureau has established a Phila. branch, with **Alicia Craig** of the **Phila. Civic Ballet** as chairman . . . The **Cecchetti Council of Amer.** has passed a resolution endorsing the Labanotation method.

SCHOOLS AROUND NEW YORK

Annual dance concert by students of the **HS of Performing Arts** takes place ta Hunter Playhouse May 30 & 31 (eves.) & June 1 (mat.). Two works will be recreated from Labanotation scores—**Doris Humphrey's** "Shakers," staged by **Els Grelinger,** and **Balanchine's** "Symphony in C," staged by **Bella Malinka.** There will be "Swan Lake" excerpts adapted by **Olga Tavolga** and original works by **Harry Asmus, Nancy Lang** and **David Wood** . . . The **Platova Ballet School,** founded by the late **Helene Platova,** is being continued under the direction of **Erik Kristen.** Daily classes are being held at **Dance Players,** 1233 6th Ave. Some scholarships are available . . . **Ray Hamilton** has opened new studios in Somerville, NJ. **Michael Fredrics** will teach ballet and modern jazz, and Mr. Hamilton will teach tap, limbering and acrobatics. **Milos Dobroslavic** will give classes in painting and appreciation.

Virginia Lee, of **Ballet Arts** in Carnegie Hall, has been in Italy, visiting **Dean Crane,** who has been working in musicals and TV there . . . **Charles Weidman** teaches a morning course in technique and repertory during June at the **New Dance Group** . . . **Jim McAnany,** recently seen on B'way in "The Body Beautiful," is teaching acrobatics at the **Jack Stanly School** . . . **Edith Stephen** has formed a **7 Arts Center** Choreographers' Workshop.

Lillian Moore joins the teaching staff of the **Joseph Levinoff Ballet School** for the summer session (ballet, toe, Spanish) July 8-Aug. 14. Other guest teachers will be added . . . **Erick Hawkins' Classes** will include a 4-week intensive course in technique and composition, beginning July 7.

Dance recital of works choreographed and performed by advanced students of the **Playhouse Adult Dance Div.** is scheduled for May 2 at the Henry St. Playhouse . . . On May 25, **Blanche Evan** gives a lecture - demonstration, "The Psychological Content of Children's Creative Dance." Info: Blanche Evan, 133 2nd Ave., NYC. The material is due for publication later . . . Dancers from **Fred Danieli's American Ballet Academy** in Newark, NJ, gave a series of Easter season matinees for children Apr. 9-13. Programs included "Peter and the Wolf."

Hanya Holm returns May 20 after 7 months in London, where she choreographed the English productions of "Where's Charley" and "My Fair Lady." She begins a 2-week course at her NYC school June 2, then goes to Colo. Springs for her 18th year as director of the summer dance session at **Colo. College.**

The **B'klyn College Modern Dance Club,** directed by **Theodora Wiesner,** gives its annual concert May 2 & 3 in the college's Gershwin Theatre. Program features choreography by students and work by **Betsy Martin,** of the teaching staff. **Betty Jones,** of the Jose Limon Co., gave a class for the club Apr. 16 . . . Students of **Eileen O'Connor's Academy of Ballet Perfection** perform June 5 in Carnegie Recital Hall.

SCHOOLS AROUND THE COUNTRY

Annual perf. by dancers of **Marian and Illaria Ladre's Ballet Academy** in Seattle takes place June 8 at the Moore Theatre. Program will include classical works plus "The Silver Birch," with a score by John Cowell. Featured dancers: **Janice Schneekloth, Carol Rosen, Ilene Hanover, Cassandra Laweyr, Marde Hagen, Jennifer Masley, James LeBolt, Michael Fesco.** On May 14, 4 of the Ladres' advanced students go to Wenatchee, Wash., to participate in a program by the **Joan Shelton Ballet School** . . . **Basil Thompson,** formerly of the Royal Ballet, London, has joined **Al Gilbert's Theatrical Dance Studios** in Los Angeles.

The **Carol Leskovich Folk Dancers,** ranging in age from 8 to 16, perform May 4 in Syracuse, NY, as part of the Polish Independence Day celebration. Miss Leskovich has studios in Endicott and Johnson City, NY, teaching tap, ballet, modern and character . . . The **Gladys Hight-Claire Powell School of Dance** in Chicago moves to larger quarters at 17 No. State St. July 1. **Rex de Vore** will be guest teacher for the summer session.

Valerie (Jovita) Smith, now teaching at the **DeVillroi Dance Studios** in New Orleans, was due to be guest artist with Mike Harrington in the **Mobile Civic Ballet's** Apr. perf. . . . The **Suncoast Ballet Co.,** directed by **Lois Eborn Gilbart** of the **Eborn School of Dance Art,** St. Petersburg, Fla., give 2 perfs., May 3 & 4, for the Stephen Foster Memorial Festival . . . Chicago's **Allegro Ballet Ensemble,** of the **Allegro School,** perform "Swan Lake" Act II at the Ball State Teachers College, Muncie, Ind., with **Robert Lunnon** and **Doreen Tempest** as leads. They repeat "Swan Lake," plus a new ballet, "En Saga," by Mr. Lunnon, and "Italian Carnival," by **Lorna Mossford,** at the Goodman Theatre in Chicago June 10 . . . The **School of Ballet of the Cincinnati College Conservatory of Music,** directed by **Marian LaCour,** participated in 2 spring orchestral concerts. The Junior Corps danced "Les Sylphides" and gave a technique demonstration with the Cincinnati Symph., and the Senior Corps appeared with the Cincinnati Civic Orch. in a presented directed by **Shirley Frame Elmore.**

CHICAGO NEWS

Inbal was the most successful dance attraction of the season, with nothing but sold-out houses and rhapsodies in the press. The attractive visitors from Israel enchanted everyone again at the after-theatre given for them by the **Ballet Guild** . . . **Sonia Arova, Job Sanders** and the Chicago dancers going to Zurich to join **Renzo Raiss' Amer. Festival Ballet,** scheduled a benefit at the U. of Chicago's Int'l House Apr. 6 to raise funds for transporting American dancers and choreographers to Europe . . . **Iva Kitchell's** disarming, informal comedy was lost in the reaches of immense Opera House on Mar. 16 . . . **Mata & Hari** being held over at the Palmer House's Empire Room.

Ballet Russe de Monte Carlo had a spotty season here. 2 new ballets, **Leon Danielian's** "The Mazurka" and **Nina Novak's** "Variations Classiques" were pleasant items, both beautifully costumed. The Novak work is a suite of classical dances arranged to a Brahms score. Solos were danced by **Alan Howard, Gertrude Tyven, Kenneth Gillespie** and Miss Novak (with **Irina Borowska** and **Meredith Baylis** alternating with Novak and Tyven). "The Mazurka" suggests an elegant 19th Cent. ballroom. The ballet has a hint of romance and is danced with spirit by Borowska and **Eugene Slavin.** Alan Howard's virtuosity brought him the greatest applause of the engagement. Borowska is fullfilling the promise of her 1st appearance: she has temperament, beauty and technique.

Novak did her 1st "Giselle" here. Though not in a class with Markova or Alonso, she gave an honest and creditable perf. One of the finest artists in the co. is

(continued on page 95)

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RECORDS FOR DANCE

Music with choreographic possibilities is always worth pointing out. During the past season there have been several such recordings that can be recommended. They range in style from moderately modern to romantic; and may be used by those in search of sophisticated music or by the ambitious teacher who wants to create something different for the annual recital.

Most interesting is *Serenade for String Orchestra*, by Harold Shapero, with the Arthur Winograd String Orchestra conducted by Arthur Winograd (MGM E 3557). This work is in five movements: *Adagio-Allegro, Menuetto, Larghetto-Poco Adagio, Intermezzo* and *Finale.*

Mr. Shapero, a young Boston composer, completed this work in 1945 and was at that time obviously influenced by Copland and Stravinsky. In the music lurk some Stravinsky-like rhythmic patterns, and the instrumental color at times suggests Copland. However the composer's innate feeling for lyricism and melody transcend whatever may be derivative in the score.

For the choreographer who revels in beautiful phrasing, a lyric line, and rhythmic patterns, this score should be more than satisfactory. The entire work runs close to forty minutes, but since each movement is a complete musical entity, any one, or several, may be used.

Another record that dancers should find especially interesting is that of the Bartók *Hungarian Sketches* and *Roumanian Folk Dances* conducted by Antal Dorati and played by the Minneapolis Symphony Orchestra (Mercury MG 50132). The *Hungarian Sketches* are full of color and charm and not necessarily nationalistic, whereas the Roumanian dances are just that, though elegantly arranged and orchestrated. Also on the disc is the *Háry Janos Suite* by Kodaly.

BY ROSALYN KROKOVER

Then there is the *Holberg Suite*, by Edvard Grieg (London LL 1685). This score, subtitled *Suite in the Olden Style*, has nothing in common with the Grieg of *Anitra's Dance*. It is a work in five sections: *Prelude, Sarabande, Gavotte and Musette, Air* and *Rigaudon*. This is music eminently suited for a stately, dignified work; and along with the Grieg on this disc is Mozart's ballet *Les Petits Riens*. Both are well conducted and played by Karl Munchinger and the Stuttgart Chamber Orchestra.

A work with a definite program to follow is Edward Elgar's *The Wand of Youth*. This is post-romantic music and may be best described as rather salon-like Tchaikovsky. According to the composer this music was the result of his thought about "Some small grievance occasioned by the imaginary despotic rule of my father and mother (the Two Old People) . . . By means of stage-allegory it was proposed to show that children were never properly understood." Suite No. 1 has seven sections: *Overture, Serenade, Minuet, Sun Dance, Fairy Pipers, Slumber Scene and Fairies*, and *Giants*. Suite No. 2 consists of *March, The Little Bells, Moths and Butterflies, Fountain Dance, The Tame Bear* and *The Wild Bear*.

Easily understood, this music is a natural for the creative teacher who is looking for an extended recital piece. Eduard Van Beinum conducts the London Philharmonic Orchestra (London LL 1587).

And finally, *The Christmas Eve Suite*, by Rimsky-Korsakoff (London LL 1733). This music is the introduction to the opera *Holy Night*. It is full of danceable music and is just the thing for a Christmas ballet. Other pieces by Rimsky-Korsakoff are included on the disc. Ernest Ansermet and l'Orchestre de la Suisse Romande provide excellent performances.

THE END

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LOOKING AT TELEVISION

WITH ANN BARZEL

The Bolshoi Ballet, London Festival Ballet, Chicago Opera Ballet—with Ulanova, Gilpin, Slavenska, Briansky, Arova—all these on network shows made dance on television assume an unusual importance last month. In print it sounds almost as busy as the dance programs British television takes for granted.

Actually the dancing came in very small doses sandwiched in between singers, singers and singers . . . oh yes, and between circus acts. Ed Sullivan was host to the Festival Ballet on March 30 and to Ruth Page's Chicago Opera Ballet on April 6. The British group danced Anton Dolin's *Variations for Four*, a *pas de quatre* for four male dancers—John Gilpin, Andre Pokrovsky, Michael Hogan and Louis Godfrey. The piece consisted of solos tailored to the styles and abilities of these fine dancers followed by a *coda* that re-stated the vocabulary of the male virtuoso. Dolin, who has danced every male variation in classical repertoire, made the dances individual and interesting. It was noteworthy that the *entrechat six*, that bulwark of male exhibitionism, was given an intensive showing in the first dance, and then retired to single examples used sparingly to punctuate phrases. Prokovsky of the articulate feet did a long series of them in his opening dance. The last dance was the best, obviously because it was made for the rare talents of John Gilpin, who has real dance quality. Most dances for men consist of entrechats, air turns and pirouettes executed athletically, all demonstrations of virility. Gilpin's silky elegance and lyricism state that a man too can move beautifully and revel in the joy of dance movement. Dolin avoided analogies to his Victorian *Pas de Quatre* for ballerinas by dispensing with group poses. The dancers danced out on the last notes of their variations. Mr. Sullivan was at his best with these guests. He simply announced the dancers and gave them the full stage to do the piece.

He was nice to the Chicago Opera Ballet the following week, although what he announced as the *Merry Widow* waltzes were the *Marsovian Dances* from Ruth Page's ballet version of *The Merry Widow*. Presumably Ed was rushed for time, as he neglected to mention Oleg Briansky, Sonia Arova and Ken Johnson as soloists along with Mia Slavenska.

The Chicago troupe had a spacious setting, but less than five minutes to show its excellence. The group danced precisely and was beautifully costumed. Principals Mia Slavenska and Oleg Briansky had the benefits of close-ups on their solo work. Slavenska is dancing better than ever in her career. The close-ups on a fast little solo revealed the new finesse she has achieved in footwork. Sonia Arova and Kenneth Johnson were the blithe couple who led the opening dance.

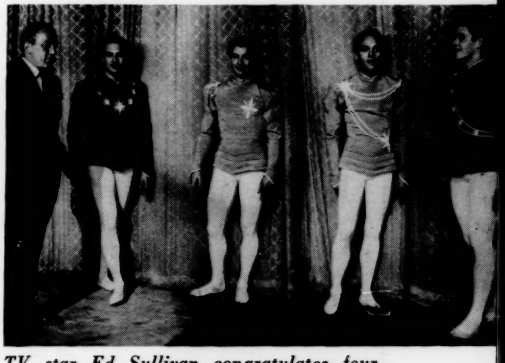
As is customary, all during his programs Sullivan pinched time from the entertainers and squandered it on introducing politicos, athletes and starlets plugging the pictures that were to open somewhere sometime. It probably never entered the good man's head that the public would be interested in meeting Ruth Page or Anton Dolin.

The purpose of Bob Hope's Russian jaunt was to film a TV show. The program was shown on NBC on April 5. Language difficulties, fortunately, made it mandatory that dance take a prominent part on the show. A ballet danced by Galina Ulanova and a quartet of stalwart partners was the high point of the presentation. There were no announcements as to what was being danced, but we presume it to be an excerpt from something pseudo-Oriental. Ulanova wore the soft, flowing type of costume that she has made her uniform, and flew from partner to partner with the undetectable take-off of a bird. She seemed younger, lighter, more precise than ever before. A group of children in tutus were background to this exhilarating exhibition. There were circus acts to astound, but more astounding were the several folk dances executed with precision and professionalism. There were Ukrainian dances, the Oriental dances of the Caucasus and, most exciting, a *Hopak* and a spear dance by a robust folk group.

The Motion Picture Academy awards made on television singled out everything in the film world from actors to dressmakers and, as usual, neglected dance. But unwittingly it was acknowledged that the theatre cannot do without dance, for dance acts were programmed to season the proceedings, notably Marge and Gower Champion. Burt Lancaster and Kirk Douglas dancing a soft-shoe to their "It's Great Not to be Nominated" certainly was the best entertainment on the broadcast, though 'tis said they drove dance director Bob Sydney to distraction untangling all their left feet. A more subtle acknowledgement of the importance of dance in cinema was the use of a brief clip of dancer Fatima in 1896 as illustration of the earliest uses of the motion picture camera. And of course a sequence from an old Fred Astaire film was included in the reminiscenses of the industry's brightest accomplishments. Dancer Taina Elg modeled a costume for a designer who should have thanked her for wearing the atrocity.

Ray Bolger was one of the nicest things that happened on TV last month. On March 22 he capered as master of ceremonies, substituting for Perry Como who took a vacation from ease. On April 6, Bolger, as guest entertainer on the Rosemary Clooney Show, used that surefire fun situation and taught the lady to dance from a text-book.

John Butler, choreographer for the Ethel Merman special show of March 31, had the best idea of the month for the big dance number such shows always include. He simply made it a backstage number and called it "a rehearsal for the big dance number." This way he could do anything theatrically effective without bothering to give it a meaning. It was a grand number with excellent dancers wearing the easy-to-wear clothes dancers wear for rehearsing. *THE END*



TV star Ed Sullivan congratulates four leading dancers of London's Festival Ballet who performed Anton Dolin's "Variations for Four" on the Sullivan March 30 show: l. to r., Michael Hogan, Louis Godfrey, John Gilpin, Andre Prokovsky.

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BOOK REVIEW

FROM GERMANY — A MARXIST VIEW OF AMERICAN DANCE

BALLETT GESTERN UND HEUTE
by Eberhard Rebling,
Henschelverlag Kunst und Gesellschaft, East Berlin, 415 pp.

REVIEWED BY HORST KOEGLER

Thus far, Moscow has not been able to produce an official aesthetics on dance, a failure which has often drawn comment from people as prominent as Ulanova, Moiseyev, and Zakharov. Now, if not actually providing us with the required standard work on Communist ballet aesthetics, East Berlin has published a book which may serve as a very useful substitute. It does not concentrate exclusively on theory but develops this theory from a rather comprehensive survey of the international ballet scene "of yesterday and today," as the title indicates.

The author, Eberhard Rebling, is a well known East Berlin musicologist, pianist, critic, and editor of the only East German music magazine, *Music and Society*. Married to a Dutch modern dancer, Rebling has been a keen observer of the international dance scene for several decades. He is also an established authority on Marxism-Leninism-Kruschevism, as well as on its cultural doctrine, the so-called Socialist Realism.

The latter has been defined by *The Oxford Companion to the Theatre* as an artistic "representation which must not be untrue, either to present-day facts or to the facts of the past; but must express that truth in such terms that the worker-audience of today acquires a perspective of either the Socialism it is helping to build, or of the factors of the past out of which that Socialism has come." Most of Rebling's writing is strongly colored by his political partisanship, for which he has been awarded the National Prize of the East German Government.

Rebling is an extremely well informed man. He obviously knows the standard works of dance literature on both sides of the Iron Curtain. He quotes extensively from the works of Isadora Duncan, Loie Fuller, George Amberg, and Margaret

Lloyd. Only a quarter of the book deals with historical development. Three hundred pages are devoted to a detailed survey of the contemporary scene since Diaghilev.

Instead of commenting on the book, I shall restrict myself to quotations, principally from its chapters on American dance, so that the reader may arrive at his own judgment upon what must surely be for him a startling new approach to viewing dance.

Rebling's aim is to demonstrate "that the development of the art of dance is closely connected with the development of human society. During its whole history, folk dance has remained the great source of forms, the primary source, the basis of the whole art of dance. Isolation of the art of dance from folk dance, and a simultaneous decadence, has always turned up during the decline of a ruling class — for instance, the ballet of the perishing feudal-absolutism of the 18th Century, and especially in the stagnation of the classic ballet since the end of the last century (partly also in the modern dance of our century). On the other hand, rising classes, fighting against the disintegration of the old, are always re-establishing their connection with folk dance. Typical are the bourgeoisie of the 16th and 18th Centuries and the workers and peasants of today."

There follows the historical development of the art of dance through the centuries. And on page 191 we reach a chapter titled, "The Ballet of Today in America." After a concentrated survey of people like John Durang, Mary Ann Lee, Augusta Maywood, Mordkin and Bolm, the author launches into an unsympathetic discussion of Balanchine: "Balanchine did not start from the positive achievements of the classic ballet, but developed a single aspect of the declining ballet of the Petipa era — its form, which he isolated, emptying it of all concrete ideas and emotions. The supporters of Balanchine's 'absolute' ballets are of the erroneous opinion that he represents the only legitimate heir of Marius Petipa, and they pride themselves in the thought that it is no longer Russia, but America, which is the center of the

(continued on page 89)

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Letter From a Member Of NYC Ballet In Japan

Dear Editor:

I'm writing on the train to Osaka, and the profusion of my thoughts keeps company with Asia's millions—who have to be seen to be believed. We've just passed Fuji, and the camera bugs are hanging out of the window. The scenery bugs are hanging out the other side, viewing the Japanese Riviera, ocean-skirting mountains, gardens, orchards in bloom, and cloud halos.

Our arrival in Toyko was far quieter. I mean there were only several *hundred* people at the airport—each with a camera, of course. There was a red carpet banner of welcome, girls in kimonos with huge bouquets, and all those tiny faces that we can only now distinguish one from another. A bus took us to our hotel through what seems to be the most crowded, most congested, dustiest, noisiest, fastest city in the world!

A different dimension is the most striking feature. The people average 5'4" or less. Every doorway has to be stooped through, the tables rise everytime you cross your legs, and all chairs require deep *pliés*.

All street traffic goes to the left. Cars are small Japanese models, German or French. There seem to be very few rules. Since there are practically no traffic lights or policemen, the thing to do seems to be to toot your way through intersections, dodge around jaywalkers, and cross to the other side only if you absolutely must —then you take your life into your hands!

And the food—well, people seem to be eating all the time. The number of tiny restaurants is unbelievable. The elegant ones are houses, where you change your shoes for slippers in the hallway, get escorted by kimonoed geishas to private rooms, low-tabled and cushioned. Over a cup of green tea you decide what you'll eat (and wonder if you've pronounced everything correctly, according to the guide book). You eat at a leisurely pace. Everything comes painstakingly prepared, beautifully dished, bowed over and lovingly patted. Sukiyaki (beef with vegetables), sushi (raw fish — very sweet and delicious), chicken dishes and beautiful soups. One restaurant had a hickory warmed pit underneath the table into which you drop your feet to keep them warm. We get very cramped on these pillows, but the Japa-

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nese seem to stay kneeling for hours—and I must say, in a kimono there's hardly any other way to sit. There's Western food available—beefsteak, chicken and the usual vegetables and ice cream concoctions. The hostesses giggle as they feed you.

After our four hops of eight-hour trips from New York to Tokyo, including loss of time, the most important thing we could think of doing was to enjoy one of Japan's greatest experiences, a bath! They're public, mixed if you want, private if you're a shy New Yorker like me. Little rooms, sweet young girl attendants, stripped to bra and shorts, steam you in a chair cabinet, wash you down, as you sit on a chair, as you haven't been washed since you were six. Then, after you've been rinsed off, you get plunged into a large tub. The Japanese never use soap in tubs but in the shower, then luxuriate in the tub. And most delightful of all, the water is splashed all over the room and onto the floor, where it runs into a drain. The massage that follows consists of patting, slapping and pinching—in contrast to Scandinavian pulling and pressing, as on our last tour.

(We're passing neat fields, flooded with plants and vegetables strange to me. An occasional cow, many eats, a few unfamiliar looking dogs. Every inch of land is used. Shrines are numerous. Houses are all the same, as they have been for centuries. When the train stops, we scramble for tangerines, nuts, candy.)

Our first day was, as usual, free, because the stage at the theatre had to be "hung." So we took off to the Kabuki Theatre. It's the oldest popular theatre. The players are all men, even in the women's parts, and all the "plays" are hundreds of years old. Some are moralistic, all are presented with "old style" acting gestures and sort of singing-speaking voice. With the help of a translated playbill, I found it not hard to understand. The costumes were incredibly beautiful. The performances, as customary, began at 6:30 (ours, too). The stage was Cinerama-large and lit beautifully. The sets were on a grand scale, mobile, very dramatic . . .

Our schedule included much rehearsing to adjust to the Stadium in which we were playing. The stage was especially built for us and was hard to work with. It required entrances a full four counts before cue, and led to some very involved exits. This required careful attention, and made us feel that we could qualify for the Olympics in Australia when we get there. In the three weeks we were in

(continued on page 76)

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AT THE THEATRE:

THE BOY FRIEND

OKLAHOMA!

SAY DARLING

THE NEXT PRESIDENT

BY LEO LERMAN

The Boy Friend was originally presented in London at the Players Theatre Club on April 14, 1953. Almost a year later it moved to the Wyndham Theatre (also London). And there it has continued to delight audiences until this very day. Broadway adored it when Feuer and Martin produced it here, season '55-'56. And now, for months, off-Broadway audiences have been enchanted with it in its New Princess Company Production, directed by Gus Schirmer, Jr., "Dances and Musical numbers by Buddy Schwab."

I do not know Mr. Schwab. I do not know whether he was alive and high-kicking during the whoopee '20s of *The Boy Friend's* era. But anyone viewing his recreation of the period in this version of the Sandy Wilson pastiche realizes almost immediately that Buddy Schwab has found his period — perhaps it would be more accurate to say that Buddy Schwab and Gus Schirmer have jointly found it.

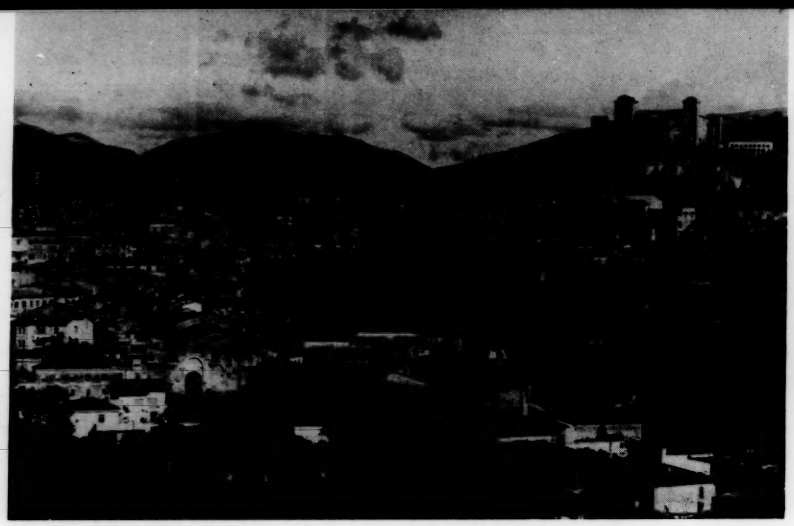
This *Boy Friend* is not as meticulously detailed a recreation as was that originally produced by Vida Hope (dances by John Heawood) and which introduced Julie Andrews to New York, but it is, nevertheless, the bee's knees, the cat's pajamas—it's the spirit of the '20s from tango to Charleston and then some. Yes, indeed, *The Boy Friend*'s done it again, and this time on the most microscopic of stages in a tiny, tiny hall of a theatre and to the everybody's - doin - it jazz - ma - tazz rhythms of a piano, a banjo and a couple of drums. The hall jumps with the fury of Buddy Schwab's dancers, so remarkably like those girls and boys who twirled their ankles and kicked up their heels in just such gyrations over thirty years ago. Outstanding in 1958: Gerrianne Raphael and Peter Conlow, who lead the "Won't You Charleston with Me?" number.

How much less was required of dancers in shows during the '20s than is demanded of young people today. Then you could get by with a time step, an ability to high-kick and twirl your skirts, not especially in strict time to the music. If you could get up on point, no matter how sloppily, you were a toe dancer, you were definitely an "artiste." Chorus boys and girls were not expected to sing, but you could be called on to voice the lyricists' sentiments. And sometimes you had a line to mouth—such as, "Here comes Polly now!" But today the individuals who compose the chorus of almost any good Broadway musical have to be soloist quality in dancing, singing and acting. But back to *The Boy Friend* off-Broadway. It must be seen by all interested in theatre dance, for it is a glorious, if albeit broader than its original, view of the dance modes and manners of the '20s musical. How wonderful if Mr. Schirmer goes on to recreate such vintage joys as the Gershwins' *Oh, Kay!* And so to the formation of a living theatre dance, musical comedy museum.

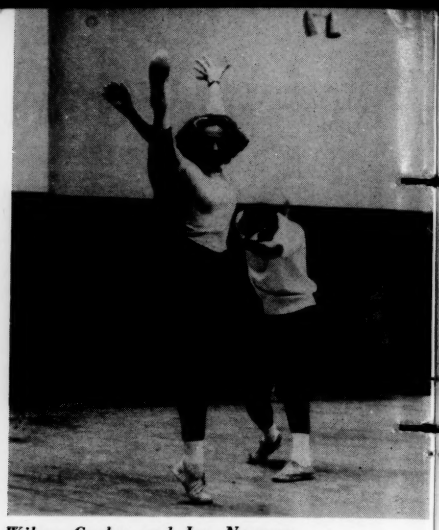
And here is *Oklahoma!* again. This time the famous and evolutionary dances of Agnes de Mille have been "Restaged by Gemze de Lappe." The afternoon I saw them and the operetta which surrounds them, they and it seemed lacklustre. These dances are Miss de Mille's greatest contribution to theatre dance; they popularized the ballet and concert idioms of Martha Graham, Doris Humphrey, Charles Weidman, Eugene Loring and Agnes de Mille herself. Pity, then, that when these most important dances are performed that Agnes de Mille does not get to supervise them. True, there were honest echoes . . . waltzing couples, individualized dancers, the First Act finale dream ballet with its wicked women and its frontier color and its pas de deux, the Act Two opening Square Dance. And it was in this Square Dance that the company suddenly came alive. Dancers included such notables as Helen Gallagher (amazingly restrained, sort of too corseted), Gene Nelson (a fast tapper), Michael Maule, Jenny Workman, Ilona Murai, Pat Birsh and Gemze de Lappe herself, all first-rate dance performers, but *Oklahoma!*, this time around, semed more ghost town than up and coming territory.

Some notes: For *Say, Darling*, the funniest show to hit Broadway in seasons, Matt Mattox has arranged dance bits and pieces, all part of the plot, which contribute considerably to the hilarity of the occasion and do give a veracious glimpse of backstage dance life. In Mort Sahl's *The Next President*, Anneliese Widman did two concertish numbers. They were both mistakes.

At left, Michele Burke and Thom Molinaro slither through an à-la-Valentino tango in the successful off-B'way revival of "The Boy Friend." At right, in the same show, Peter Conlow and Gerrianne Raphael recapture the spirit of the '20s with a Charleston.



The town of Spoleto, Italy.



Wilma Curley and Jay Norman.

INFORMAL REPORT

on

WILMA CURLEY

"Robbins dancer" prepares to appear at SPOLETO FESTIVAL

BY EUGENE PALATSKY

As rehearsals continue for "Ballets: U.S.A.," the Jerome Robbins program scheduled for nine appearances at the June Festival of Two Worlds in Spoleto, we turn the spotlight on Wilma Curley, young member of the group of sixteen dancers who are currently preparing for the Italian visit.

The program of five ballets to be presented at Spoleto, and also at the Brussels World's Fair, consists of *The Maids* by Herb Ross, Todd Bolender's *Musical Chairs*, and three Robbins works. *The Afternoon of a Faun* will be danced by Wilma Curley and Jay Norman. In a re-

Rehearsal Photos by Martha Swope

Jerome Robbins prepares a group of the 16 dancers who will appear in his Spoleto program, "Ballets: U.S.A."

Jerome Robbins rehearses Wilma Curley in "Afternoon of a Faun."

vised production of *The Concert*, a work in which Tanaquil LeClercq did the charming lead solo when it was premiered by the NYC Ballet, Wilma will again dance the LeClercq role. Robbins' completely new work, *Four Jazz Pieces*, with a progressive jazz score by Bob Prince and production designed by distinguished painter Ben Shahn, will have Wilma in group and solo spots.

The dark-haired dancer — currently sandy-haired for her part in *West Side Story* — has spent twenty months as a member of the corps de ballet of the New York City Ballet. In the Balanchine-dominated repertory, Wilma quickly won soloist and semi-soloist roles in *Interplay*, *Pied Piper* and *The Concert* — all by Jerome Robbins.

Robbins recently explained, "I watched her grow up in the School of American Ballet. She could always jump well. She always worked hard. I could see she had quite a potential."

But Wilma—interviewed over her steak dinner after a Wednesday matinee—explained differently:

"I feel more at ease in Jerry's ballets. I really appreciate him. I understand him better than other choreographers."

She praised the Balanchine ballets as great works of art from a spectator's point of view, but she found most of them lacking as means of "self-expression."

"Except for *Divertimento, Serenade, La Valse* and a few others," she said, "I never felt that I was really moving in a Balanchine ballet—that I was showing the audience anything of myself. Robbins requires more emotional involvement on my part, plus acting. I guess I'm just not so interested in pure dance."

With a pixyish smile, Wilma described her dance experience as "untypical" of the usual climb to Broadway.

"I never took a class in jazz, never studied acting or singing," she said. "I had some acrobatics and tap as a child. Maybe that helped."

She grew up near Prospect Park in Brooklyn, where she still lives. "We always saw gangs like the Jets and Sharks (of *West Side Story)* in the Park."

At thirteen she won a scholarship to the School of American Ballet and was placed in the professional class where Robbins was also studying. From 1952 to 1956 she danced summers in the Jones Beach productions of *A Night in Venice, Arabian Nights* and *Showboat*.

She entered NYC Ballet at eighteen and was quickly chosen for Robbins' jazz bal-

(Over)

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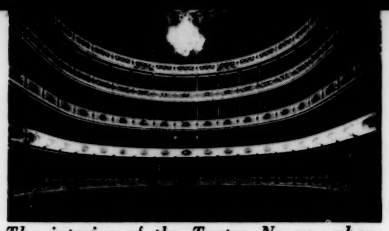


The interior of the Teatro Nuevo, where the Robbins' program will be presented. John Butler's Chamber Ballet programs will be at the smaller Teatro Caio Melisso.

WILMA CURLEY TO SPOLETO

(continued from page 19)

lets. "Maybe I seemed like the jazzy type," Wilma grinned. "I had a short haircut, while everybody else kept theirs long. I kidded around. You know — a wiseacre."

One day, Wilma recalled, she asked Robbins if he thought she might be able to work on Broadway. "He asked me if I could sing. I said, 'I can carry a tune, and I'm loud.'"

The first calls for *West Side Story* — conceived, directed and choreographed by Robbins — were in May, 1957. Wilma auditioned with 500 others, survived the eliminations and landed in her first show.

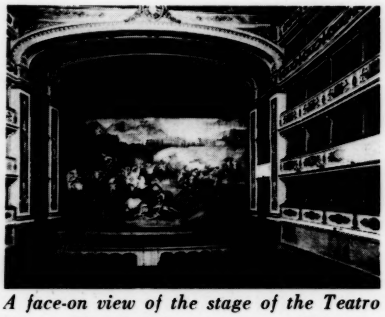
In the musical-dancing drama at the Winter Garden Theatre, she dances and sings as Graziella, one of the Jets' girls, in the dance hall scene, in *Cool*, in a second act *pas de six* and in the *finale*. She sings an offstage quintet before the *Rumble*.

Soon after her return from Spoleto and Brussels, she'll be off again in the fall for the London version of *West Side Story*.

Content with her current job and with her hobbies of painting and interior decorating—she redecorated her parents' entire apartment in Brooklyn—Wilma has no specific ambitions for the future: "Whatever looks best at the moment."

Jerry Robbins says: "She's beautiful. She can dance and act. She has a flair for comedy. Wilma can go anywhere she wants."

THE END

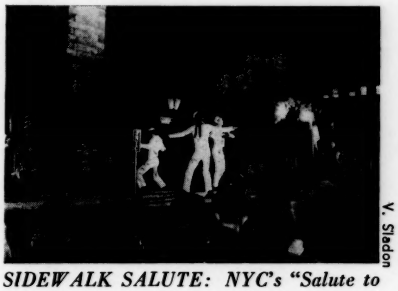


A face-on view of the stage of the Teatro Nuevo. The Robbins program will have a new front curtain of a Picasso painting, and has commissioned ballet decor by artists Ben Shahn and Saul Steinberg.

IN THE NEWS

Wide World Photos

SOVIET TROUPE ARRIVES: The Moiseyev Dance Co., first USSR dancers to appear here on the Cultural Exchange Program, had a major and brilliant Metropolitan Opera House premiere April 14 (see News). Above: USSR Ambassador to the U.S. M. Menshikov congratulates Igor Moiseyev (l.) after the performance.



V. Sladon

SIDEWALK SALUTE: NYC's "Salute to Spring" program, held Apr. 16 on the steps of the N.Y. Public Library at 42nd St. & 5th Ave., included excerpts from American Ballet Theatre's "Les Sylphides" and "Fancy Free" (above, with Scott Douglas, Bill Carter and John Kriza).

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DANCE IN THE MOVIES

SOUTH PACIFIC, WINDJAMMER, GIGI

BY ARTHUR KNIGHT

It is just possible that somewhere in this broad land, in some far-off hamlet or isolated, back-woods community perhaps, there is someone who has never seen *South Pacific* in its stage incarnation. If so, he will probably be enchanted by the new, opulent, Todd-AO version recently released by 20th Century-Fox. The familiar Rogers and Hammerstein tunes blare forth in all the glory of stereophonic sound, Bali Ha'i rises lushly and fully-dimensioned on the wall-to-wall screen, and it is obvious at every moment of its more than three hours' running time that no dollar has been left unturned to make this *South Pacific* more lavish, more expansive, more eye- and ear-filling than any other musical ever produced. Even one of the songs originally dropped from the show, *My Girl Back Home*, has been replaced for the film.

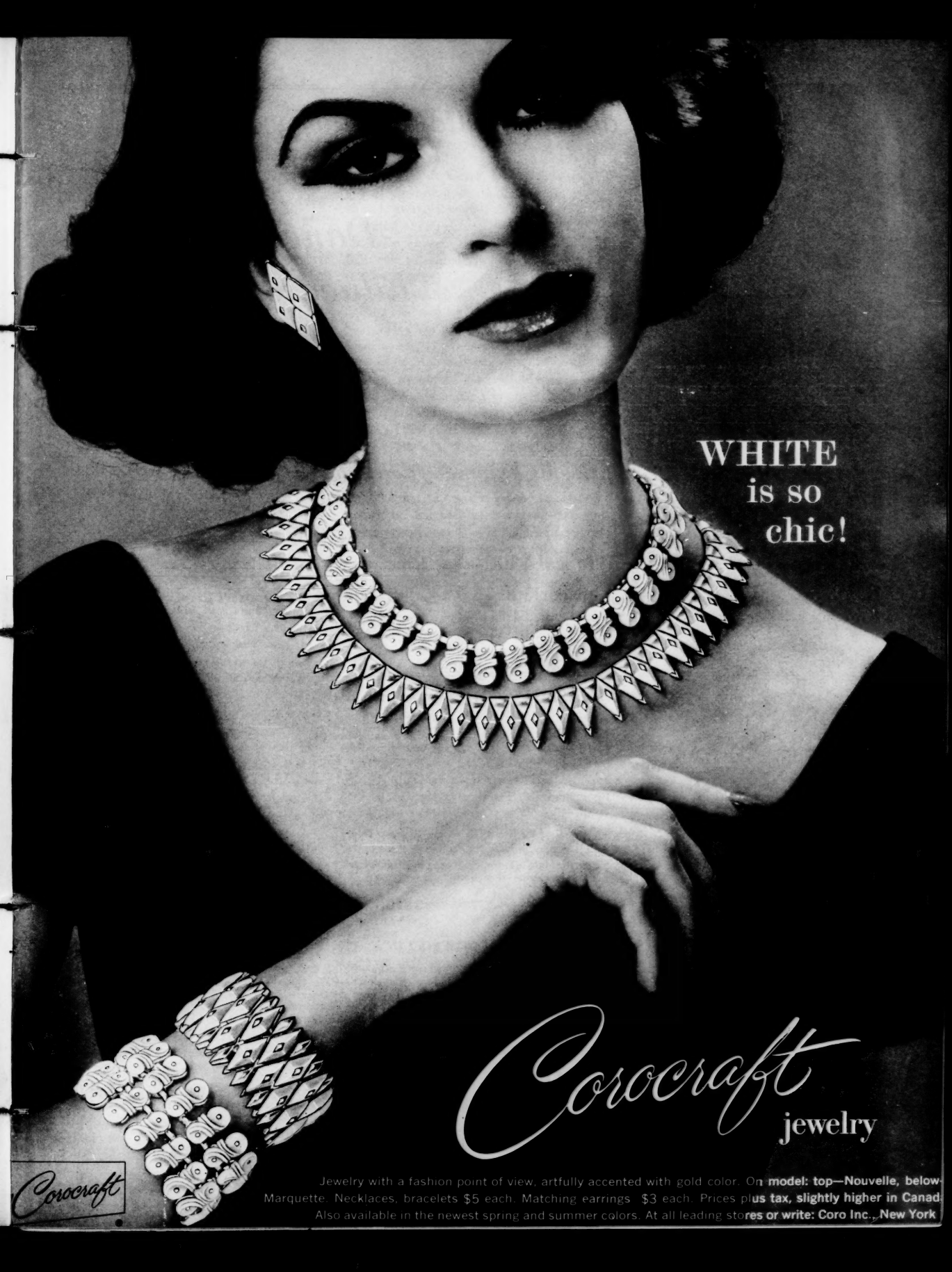
In short, the new *South Pacific* gives you more, More, MORE—of everything except the magnetic charm, the tastefulness and the warm, unpretentious humanity of the original. To those who never saw *South Pacific* on the stage, this presentation may seem like their full money's worth; to the rest, however—and considering the show's protracted run, its several revivals and many road companies, the rest must be very numerous—the real wonder is how Joshua Logan, who staged the original, managed to lose the very values that made the show so memorable when he came to direct this film version. Part of his difficulty, I should imagine, lay in the seemingly irresistible temptation to fill the big screen with picture postcard views (much of the film was shot on location), with the result that the eye and the attention are constantly wandering off from the romantic dilemmas of Nellie Forbush, the nurse from Little Rock, and the handsome planter, Emile de Becque. Perhaps in keeping with this increased scope, story points and the actors' "business" are also unconsciously broadened. (Symptomatically, when Nelly sings in *Honey Bun* that "she's broad where a broad should be broad," there is a long pause while one gob shouts across to another, "Get it?" "Nope," says the other. Meanwhile the audience has "gotten" it thrice over.)

But far more telling than such *divertissements* was Logan's basic unwillingness or his inability to depart drastically from the plan and procedure of the original show, preferring to tickle up protracted song numbers with scenic views shot through colored filters, to increase the size and scale of his dance numbers while leaving their patterns intact, and to play straight dialogue passages as written. Consequently, the big screen often seems as static and cluttered as the small screen was back in the days of the early Lawrence Tibbett musicals. The dances suffer especially from this literal approach. The nervous strutting of the Sea-Bees in *Nothin' Like a Dame*, the cavorting nurses in *I'm Gonna Wash That Man Right Outa My Hair* and *I'm in Love with a Wonderful Guy* create an uneasy blend of realism and theatricality that fails to excite on either level. The graceful pantomime of *Happy Talk* becomes flat and irritatingly repetitious (although France Nuyen, the film's *Liat*, must accept some of the responsibility for that). Of the original numbers, only *Honey Bun* —frankly a stage piece—comes through with any real bounce or vitality.

Only where *South Pacific* takes leave of its stage predecessor does the film come fleetingly to life—as in the second-act flight over Japanese-held islands, with ack-ack fire floating lazily up from the lovely blue-green atolls; or the new *Boar's Tooth Ceremonial Dance* staged by LeRoy Prinz and exuberantly performed by Archie Savage and a huge troupe of spirited "natives." While neither of these sequences can lay claim to any particular originality, at least they do manage to generate some visual excitement. And visual excitement, for all its color filters and lush tropical backgrounds, is precisely what this film lacks—that, and two principals as magically glamorous as Ezio Pinza and Mary Martin. In roles that demand champagne, Rossano Brazzi (with a vocal assist from Giorgio Tozzi) and Mitzi Gaynor give us soda water.

Latest of the wide-screen processes—and in many ways the best to date—is Cinemiracle, a 3-lens system that eliminates much of Cinerama's jiggling join lines while offering additional optical refinements. The initial film in the process, *Windjammer* (de Rochemont), takes the form of a two-hour jaunt across the Atlantic, although a semblance of narrative is provided by presenting the varied travel views as shore leaves of the young men aboard a Norwegian training ship. And once more the native dances — a stamping, swinging peasant stomp at Madeira, a rollicking "jump-up" and Limbo dance at Trinidad—prove to be just the kind of organized activities that the three eyes of these new-fangled cameras can best cope with. Other cultural components of the cruise include a brief visit with Pablo Casals and Arthur Fiedler conducting the Boston Pops, both superbly recorded in stereophonic sound. But better than either the dancing or the music in *Windjammer* are its breath-taking shots of the graceful white ship herself under full sail on a rolling sea. They are enough to make even the most stubborn landlubber reconsider.

Although *Gigi* (M-G-M) has barely a modicum of dancing in it, this infectiously gay musical still holds considerable interest for the dance-minded. Directed by Vincente Minnelli, starring Leslie Caron, with costumes, scenery and production design by Cecil Beaton, this tuneful adaptation of Colette's novel has all the swing and verve and color that *South Pacific* so woefully lacks. And while, strictly speaking, the only dance is a brief *can-can* performed by Miss Caron and Hermione Gingold to *The Night They Invented Champagne*, the very sight of Gigi rhythmically striding through a park lamenting the amorous ways of the Parisians, or Gaston (Louis Jourdan) in a pantomimed welter of indecision over whether he wants to marry the girl or not — all set to an enchantingly fresh score by Alan Jay Lerner and Frederick Loewe — has more of the quality of a dance film, more of the flavor of dance than anything in *South Pacific*. Add to that the visual delights of Beaton's jewel-like settings and Maurice Chevalier and Miss Gingold at the top of their forms, and you have a practically irresistible show. Even without dancing. *THE END*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REVIEWS

This month: Louis Johnson & Co.; Midi Garth; Donald McKayle & Co., Pauline Koner & Co.; Alvin Ailey & Co., Ernest Parham & Co.; James Waring & Co. (rev. by Walter Sorell); Robert Joffrey Theatre Ballet.

BY DORIS HERING

Louis Johnson and Company
92nd Street "Y"
March 9, 1958

When a young artist does a definitive first work, his subsequent position is precarious. Testily, the audience waits to see whether this was all he had to say or whether he will grow from there. Louis Johnson has not fully reconfirmed the impression made by *Lament*, his touching and strongly designed first work.

Since then he has tried to fuse jazz and classic styles. The result is often a blurred image, as though two photographs had been superimposed on the same negative.

His most ambitious premiere was *Wing Suite* (Britten) in which his group performed variations on the theme of flight. Balletic in style, it combined widely extended arms, long arabesques, and free runs across the stage. But in structure it seemed fragmentary. The phrasing of jazz kept tugging at the vocabulary of ballet.

Mr. Johnson choreographed a new solo for himself. Called *Olé* (Puente), it amusingly suggested the entrance, ordeal, and exit of a torero—all done in Mambo style. But Mr. Johnson relied too steadily upon the stylish animality of his dancing to conceal thin choreography.

Both *Folk Impressions* and *Cozy Corner* have been vastly improved since their first performances. *Folk Impressions*, based upon a revival meeting, now reveals the kernel of a really fine study in mass movement—if only Mr. Johnson would extend it to its fullest possibilities. The work opens strikingly with a preacher (De Carlo Murchison) raising his arms in a stream of light. As the congregation files in, there is a surge of unison movement, and a lone figure (Thelma Hill) bursts forth to be lifted horizontally above the others. But here the mood and the pictorial sense dissipate.

The characterizations in *Cozy Corner* have been considerably sharpened, but the work still remains on the surface as it unfolds the doings in a sleazy bar.

Mr. Johnson assembled an impressive company. And, as usual, his own dancing was stunning.

Midi Garth
Henry Street Playhouse
March 15, 1958

To us, Midi Garth has always represented the prototype of the listening, sensitized, aware human being. And she has captured this awareness in a few simple, carefully chosen strokes of movement—like pen sketches lightly gouached in shades of gray.

Her vocabulary is a special one—the deep pliés and forward arching of the body in *Voices* and in *Penalty*, the quickened hands of *Anonymous* and *Dreams*. And in each case it has distilled a single emotion as purely as possible.

But there is a danger in the carefully pruned vocabulary, the minutely chosen image. It can introvert. In this concert, as Miss Garth ran with front extensions in *Retrospect* or bowed deeply in *Unsceptered* or crouched to the floor in *Scherzando* or bent behind a white scrim in *Double Image*, we felt that her body has become so accustomed to a specific range that it is no longer truly expressive (notably in the area from the waist to the knees). And all of the solos seemed like repeated aspects of a single image.

Dance has a need for the still, small voices of artists like Midi Garth, but they must be vigilant lest their voices become too still for even the willing to hear.

Donald McKayle & Co.;
Pauline Koner & Co.;
John Butler Dance Theatre
92nd Street "Y"
March 23, 1958

When an artist lacks insight about his work, either temporarily as in the case of Donald McKayle and Pauline Koner, or fundamentally as in the case of John Butler, one can depend upon the stage to magnify the flaw as in this concert.

All choreographers, no matter how talented, go through fallow periods. And unless they are very wise, they try to hide the emptiness even from themselves by doing a facile work. This seems to be the case in Donald McKayle's new *Muse in the Mews* (Jimmy Giuffre).

He used the vocabulary of jazz — the shuffles, the hip thrusts, the head-shakes — but he did not turn that vocabulary into a meaningful language. The only bright moment in a long, long dance was Kevin Carlisle's engaging Muse.

Pauline Koner's solo, *Cassandra*, never fails to impress us with the vitality of its dancing, the firm organization of its choreographic material. But it does not

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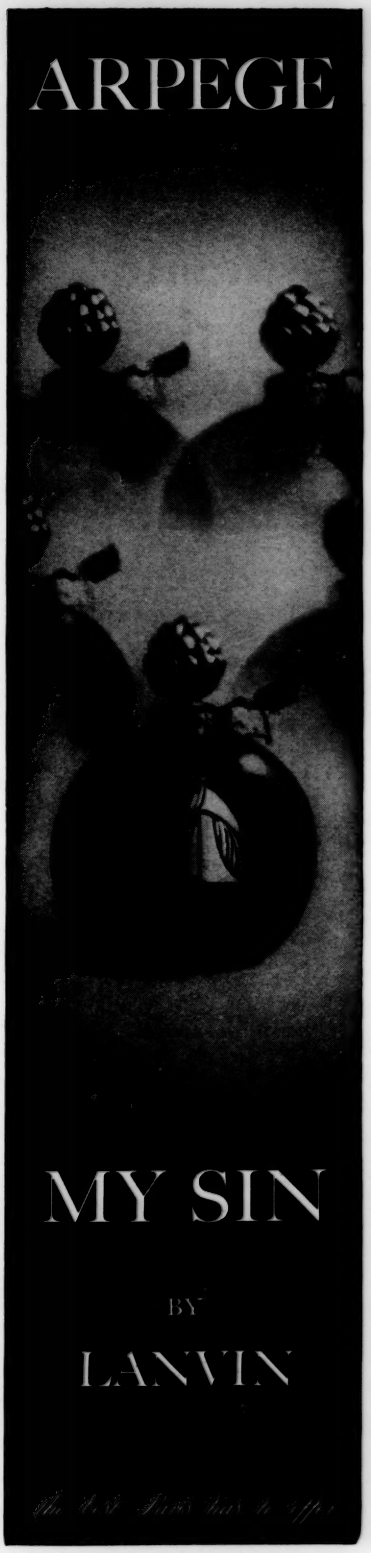

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ring true because, emotionally, Miss Koner has allowed herself to sit in the audience at the same time that she is performing.

On the other hand, her trio, *Concertino in A Major*, has a glowing humility. And in this instance, her co-performers, Lucy Venable and Lola Huth, provided a subtle and gracious embellishment to Miss Koner's commanding measures. It was the high spot of the program.

Cleverness and occasional moments of great beauty mark John Butler's new work, *Triad* (Prokofieff, Glanville-Hicks, Ellington). But beneath the lustrous surface of its three love-duets there lurks Mr. Butler's persistent lack of psychological awareness. The poetry of a spring day kept spinning into a dark closet.

Triad is about the soaring of dreams and the slump of reality. Two men (Charles Saint Amant and Glen Tetley) sleep uneasily. A character (Buzz Miller) sets jazz going on a phonograph. They all dance desultorily. A slattern landlady angrily turns off the noise. The three men climb into bed—to dream.

A young girl (all the female roles were performed with a wonderful air of feline innocence by Carmen de Lavallade) wanders in, bearing a cluster of white balloons. Her dance with the first dreamer is gentle, puppy-like. But suddenly the game dies. The boy ties the balloons to her pigtail, then deliberately breaks all but two. She trails off, bedraggled. He gathers up a fistful of the debris and struggles back to bed.

The girl reappears, now full-blown, almost maternal, in her filmly white dress caught above her bosom, leaving her shoulders bare. Her dance with the second boy has deliberately erotic patterns. The lifts are complex, artful, as he holds her high, spirals her down, or cradles her body. Suddenly she breaks away from him, draws her dress down below her bosom, and leaves. Revolted, he climbs into his nest.

For Buzz Miller was left the inevitable jazz dream—a flirtation with the girl, now swathed in a spangled white Spanish shawl. It, too, was unresolved.

Finally a knock on the door, the slattern intruding her wrappered body, the men waking with a start. It was she of whom all had dreamt. A desolate "Oh no!", and the first dreamer's hand dropping balloon fragments to the floor.

Triad was impeccably danced, and Jac Venza's jagged bunks and ominous

(continued on page 65)

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Cover designed by Michael Condé

LET'S TRAVEL!

CALENDAR OF DANCE EVENTS: HERE AND ABROAD

MAY through SEPTEMBER 1958

Design by Michael Condé

LET'S TRAVEL!

ON THE FOREIGN SCENE

The time was, and not too long ago, when it took weeks, months, even years, and great amounts of money to travel abroad (at that, many places were just too devilishly inconvenient to visit). The well-traveled were people of wealth and plenty of time to enjoy it.

But in recent years the world has opened to those whose time and income are limited. The relationships of geography have changed radically. Bali is only about forty-five hours by plane from San Francisco, Paris fourteen hours from New York, and the interior of Africa just a few hours more. For those more conservative there are boats. But the ancients would hardly recognize the Deisel-powered liners which now skim the seas.

There are joys for all travelers in the new conditions. For dance enthusiasts especially, who belong to a subtle but tenacious international network, the possibilities are dazzling—a dance festival in Bergen, among the heavenly fiords of Norway; another in Split, Yogoslavia, on the Dalmatian Coast; the enticements of the ancient civilization which surrounds Spoleto; the lure of Granada with its gypsy caves and the oriental splendors of the Alhambra; etc., etc. Those who sincerely love dancing can, by following it to its summer haunts, have a key to the history, the geography and the hearts of the people of the world.

On a practical level, we suggest the use of a good travel agent to help you put your dreams on schedule. And please remember that while the calendar on these pages is more extensive and as accurate as any that exist anyplace at the time we go to press, we advise that you check, since last-minute changes do occur.

Happy landing!

L. J.

FESTIVALS AND EVENTS

Austria

Through June 22, Vienna State Opera Ballet (weekly perfs.), Vienna.
July 17-Aug. 13, Bregenz Festival (July 27, 30, 31, Aug. 3., Vienna State Opera Ballet).
July 26-Aug. 31, Salzburg Festival (Aug. 12, 14, 15, 17, De Cuevas Ballet).
All summer — Native folklore eves — Nearly all towns and resorts.

Australia

April 17-June 11, NYC Ballet, Sydney.
June 12-Aug. 5, NYC Ballet, Melbourne.

Belgium

Brussels World's Fair 1958 (April 17-Oct. 19):
May 2, Hungarian Opera Ballet.
May 13-15, Dance Groups of Japan.
May 21, Jalkanen (Finnish) Dance Group.
May 23, Belgian Ballet.
May 26-June 1, Royal British Ballet.
May 27-June 8, Coros y Danzas d'Espagne.
May 30, Dancers of Manila, Philippines.
June 21-July 15, Bolshoi Ballet.
June 23, Monaco Nat'l Day (ballet).
June 24, Portuguese folk dances.
Last week of June, de Cuevas Ballet.
June 27-28, Belgrade Opera Ballet.
July 1-31, Changwe Yetu et Watusis (songs and dances of the Belgian Congo).
July 2-4, American Ballet Theatre (also July 5, Namur; 6, Ostende).
July 8-9, Paris Opera Ballet.
July 15-20, Jerome Robbins' "Ballets: U.S.A."
July 23-24, Sluk (Czech) Folklore Ensemble.
July 25-26, Antonio Ballet; Coros y Danzas d'Espagne.
Aug. 1-15, Ukranian Song & Dance Ensembles.
Aug. 1-31, Etorki (French Basque) Ballet.
Aug. 5-10, American Ballet Theatre.
Aug. 11-13, Bolshoi Ballet (tentative)
Aug. 11-Sept. 9, Moiseyev Dance Co. (tent.)
Aug. 14-15, Ensemble of the Soviet Republics.
Aug. 17-19, El retablo de las marvillas (Venezuelan folklore ensemble.)
Sept. 4, Iranian folk dances.
Sept. 11, Cambodian folk dances.
Sept. 16-21, Bambi Linn-Rod Alexander Dance Jubilee (tentative).
Sept. 17, Hungarian Opera Ballet.

Canada

May 2, Penticton; 3, Trail; 5-6, Calgary; 7-8, Edmonton; 10, Saskatoon; 12, Regina; 13-15, Winnipeg; 17, Ft. William; 19, Sault Ste. Marie; 20, Sudbury—tour of National Ballet of Canada.
July 19-Aug. 16, Vancouver Int'l Festival (Aug. 11-16, Nat'l Dancers of Ceylon; also Marcel Marceau).

Denmark

May 1-Sept. 14, Perfs. every eve at Tivoli Pantomime Th., Copenhagen.
May 2, opening of summer Folkeparken (incl. local ballet co.), Aarhus.
May 7-31, Royal Danish Ballet & Music Festival (May 17-18, 20-24, 27, 29-31, Royal Danish Ballet; May 18, folk dance; May 23, Pantomime Th.), Copenhagen.
June 25-29, Crinoline Festival (folk dance), Roskilde.
July 5-7, Folk dance, Silkeborg.
Sept. 1, Opening of Winter Season of Royal Th., Opera and Ballet, Copenhagen.

Finland

May 28-June 1, American Ballet Th., Helsinki.

France

Apr. 28-May 7, Peking Opera, Paris.
May-July, weekly perfs. of Paris Opera Ballet (June 20-30, Wednes. & Fridays; July, 3 times weekly), Paris.
April 29-May 5, London's Festival Ballet, Nice.
May 10-25, Int'l Music & Dance Festival (May 13, 15, Paris Opera Ballet), Bordeaux.
May 24-27, London's Festival Ballet, Marseille.
May 25, Coros y Danzas d'Espagne, Bordeaux.
May 26-28, Kabuki Hanayagi, Paris.
May 29-31, Korean Popular Art Troupe, Paris.
May 31-June 13, Bolshoi Th. Ballet, Paris.
June 11-18, American Ballet Th., Paris.
June 14-July 6, Vichy Festival, (June 21-22, Bolshoi Th. Ballet).
June 15, Municipal Th. Ballet, Strasbourg.
June 28, Paris Opera Ballet, Bellac.
June 28-July 3, Music & Dance Festival, Arles.
July 4-5, Nat'l Dancers of Ceylon, Paris.
July 5-13, Music & Dance Festival, Nimes.
July 7-8, London's Festival Ballet, Paris.
July 21-Aug. 4, Int'l Festival of Dance, Aix-les-

(Over)

Bains. (Program not set at presstime.)
July 23-24, American Ballet Th., Lyons.
July 26-29, American Ballet Th., Cannes.
July 6-31, Orange Festival (July 31, Paris Opera Ballet).
Sept. 4-14, African Ballet of Keita Fodeba, Besancon.
Folk Dance:
July 13-17, Nice.
July 20, Saint-Jean-de-Luz.
July 24-27, Quimper.
July 27, Megeve.
Aug. 24, Concarneau.

England

through approx. June 20, Royal Ballet (Sr. Co.; Possible short mid-Aug. season), London.
May 19-24, Blackpool; 26-31, Bradford, June 2-7, Newcastle—tour of Royal Ballet (Jr. Co.; rest of schedule unavailable at press time).
May 29-June 7, Bath Festival (incl. soloists from The Royal Danish Ballet).
July 16-Sept. 13, London's Festival Ballet, London.
Folk Dance:
May 1, Maypole dancing, Lanreath.
May 1, Hobbyhorse dancing, Padstow.
May 1-3, Hobbyhorse dancing, Minehead.
May 3, English Folk Dance & Song Soc. Festival, Malvern.
May 8, Floral Dance, Helston.
May 26, Morris dancing, Bampton.
May 31-June 1, Morris dancing, Thaxted.
June 21, Morris dancing, Abingdon.
June 21, English Folk Dance & Song Soc. Festival, St. Albans.
June 28-29, Morris dancing, Langdale.
July 12-13, Latvian Song & Dance Festival, Leicester.
July 19, St. Albans.
Aug. 2-9, Folk Dance Festival, Stratford-upon-Avon.
Aug. 2-9, English Folk Dance & Song Festival, Sidmouth.
Aug. 11-16, Dance Festival, Whitley Bay.
Sept. 6-7, Morris Dancing, Colchester.
Sept. 8, Horn dance, Abbot's Bromley.
Sept. 13-14, Morris dancing, Whitley Bay.

Germany

May 15-June 8, Wiesbaden May Festival (May 24-26, American Ballet Th.; May 31, Belgrade State Opera Ballet).
June 20-21, American Ballet Th., Stuttgart.
June 14-Aug. 13, 800th Anniv. Festival of Music & Dance (June 14-22, Choir Singing & Folk Dances; June 24-29, London's Fest. Ballet; July 9-15, Bolshoi Th. Ballet; Aug 20-30, Int'l Folk Dance Week), Munich.
Aug. 2-7, European Weeks (ballet, folk), Passau.
Sept. 21-Oct. 7, Berlin Festival Weeks (Berlin Opera Ballet & others).
Folk Dance (at nearly all folk festivals and autumn wine village fairs):
May 25-26, July 6, "Der Meistertrunk" historical pageant, Rothenburg-on-Tauber.
May 26, June 8, July 6, 20, Aug. 10, 24, Shepherd's Dance, Rothenburg.
early July, Int'l Dance Tournament, Uberlingen.
early Aug., European Nat'l Costumes Week, Neustadt.

Greece

May 1, village May Day celebrations.
May 21, Feast of the Anastenarides (folk), Ayia Eleni.
June 15-July 13, Festival of Epidaurus (perfs. of ancient drama).
Aug. 1-Sept. 15, Athens Festival (ancient drama, ballet).
Aug. 11, St. Spyridon's Day (folk), Corfu.
Aug. 20-25, St. Dionysus' Day (folk), Zante.

Holland

Tour of American Ballet Theatre: June 24, 26, The Hague; 25, Rotterdam; 27-29, Amsterdam; 30, Utrecht.

Ireland

April 28-May 3, Royal British Ballet (Jr. Co.), Dublin.
May 11-17, Cork Ballet Co., Cork.
May 11-26, An Tostal Festival (folk), throughout Ireland.
July 9-20, American Ballet Th., Dublin.

Israel

April-June, Regional festivals of folk dancing throughout country.
June 2-14, London's Festival Ballet, Tel-Aviv and other cities.
July 2, Israel Folk Dance Festival, Dahlia.
Throughout 1958, bi-weekly folk dancing in the Kibbutzim and Druze villages.

Italy

May 7-June 30, Maggio Musicale Festival (incl. ballet), Florence.
June 5-29, Festival of Two Worlds (June 7-8, 13-14, 18, 22, 27-29, Jerome Robbins' "Ballets: U.S.A."; June 10-12, 14-15, 17, 22, 27-29, John Butler Co.), Spoleto.
July 1-19, Nervi Int'l Fest. of Ballet (July 1-3, Members of Royal British Ballet plus Warsaw and Italian groups; 5-7, Vienna Opera Ballet; 11-13, London's Festival Ballet; 16-19, Georgian U.S.S.R. Ballet; also dance films), near Genoa.
Sept. 11-28, Biennial Festival (incl. ballet), Venice.

Japan

through May 10, Int'l Festival of Arts (incl. traditional dance forms), Osaka.
Summer seasons for Takarazuka Girls Revue, Tokyo; Gion Geisha (traditional), Kyoto.
Daily perfs. throughout year, Kabuki theatres in Tokyo, Osaka, Kyoto.

Lebanon

May 24, Folk Dance Festival, Beirut.
July-Aug., Baalbeck Festival (folk dance eves).

Luxembourg

May 26, Broom and Gorse Festival, Wiltz.
May 27, Dancing Procession, Echternach.
July 27-Aug. 3, Int'l Open Air Th. Festival (folk, ballet), Wiltz.
Throughout summer (esp. Sept-Oct.), Folk dance at wine fairs.

Mexico

May 31-June 21, The National Ballet of Canada, Mexico City.
July 1-31, Bellas Artes Modern Dance Season, Mexico City.

Morocco

American Ballet Theatre: April 28-May 2, Casablanca; May 4-5, Rabat; 7, Tangier.

Northern Ireland

May 5-17, Royal British Ballet (Jr. Co.), Belfast.

Norway

May 30-June 15, Bergen Int'l Festival (May 30-June 1, ballet; June 6-8, folk ballet "Haugtussa"; also folklore eves).
June 3-8, American Ballet Th., Oslo.

Philippines

Aug. 8-10, NYC Ballet, Manila.

Poland

May 10-20, American Ballet Th., Warsaw.

Portugal

May 9-21, London's Festival Ballet, Lisbon.
Folk dance in village festivals:
June 7-8, Amarante.
June 23-24, Braga, Figueira da Foz, Vila do Conde.
June 26-28, Sintra.
1st & 3rd Sunday of July, Vila Franca de Xira.
July 12-14, Fafe.
July 13, Vila do Conde.
Aug. 3, Guimaraes.
Aug. 10, Santa Marta de Portuzelo and Vouzela.
Aug. 18-24, Trancoso.
Aug. 22-24, Viano do Castelo.
Sept. 1-8, Albufeira.
Sept. 6-8, Lamego.
Sept. 8-18, Nazare.

Scotland

May 23-30, Highland dance, Isle of Skye.
Aug. 25-Sept. 13, Edinburgh Int'l Festival (Ballet Premieres—12 new ballets by 12 choreographers; perfs. daily except Sunday).
Aug. 29-30, Highland dancing, Dunoon.
Sept. 4, Royal Highland Gathering, Braemar.

South America

March-Oct., 50th Anniv. Gala of Teatro Colon (April 23-May 18, Alicia Alonso & Igor Youskevitch; June 1-15, The Berlin Ballet;

(continued on page 57)

ON THE AMERICAN SCENE

FESTIVALS, CONCERTS, SEASONS
(Also see "On Tour," p. 21)

American Ballet Theatre, Met. Opera Season, Sept. 16-Oct. 5, NYC.

American Dance Festival, Aug. 14-17, Conn. College, New London.

Boston Arts Festival (incls. dance), June.

Castle Hill Concerts: June 27, Pearl Primus & Co., Aug. 16-17, Ballet Ensemble (Hayden-d'Amboise), Ipswich, Mass.

Colo. College, Aug. 7-8, Hanya Holm group, Colo. Springs.

Greek Theatre: July 7-12, Jose Greco & Co., Los Angeles.

Idyllwild, Calif., Contemporary Dance Workshop: July 25, Dance-Drama Center of Long Beach; 26, Eugene Loring & Co.; Aug. 1, Gloria Newman & Group; 2, Bella Lewitzky & Group; 3, Pia Gilbert on "Music and Dance."

Jacob's Pillow Dance Festival, different program each week, July 1-Aug. 30, Lee, Mass.

Lewisohn Stadium: July 19, Jose Greco & Co., NYC.

Los Angeles Dance Alliance Concert, June 15, Hollywood.

Nat'l Music Camp, July 2, 14, Aug. 5, Joseph Gifford Dance Th., Sheila Reilly & Ballet Co., Interlochen, Mich.

New York City Ballet, City Center Season, Aug. 25-Sept. 28, NYC.

Michel Panaieff Ballet Concerto, July 23, Starlight Bowl, Los Angeles.

Perry-Mansfield Festival; July 26-27, Helen Tamiris ballets, Daniel Nagrin; Aug. 24, dance demonstration, Steamboat Springs, Colo.

Ravinia Park: Aug. 6, 8, Angna Enters; beginning Aug. 12, a week of ballet, near Chicago.

Redlands Bowl, July 1-Aug. 29, season includes Ballet Celeste, Lola Montes & Co., Redlands, Calif.

San Francisco Ballet: May 2, 4, U. of Calif.; May 23, opening of Spring War Memorial Opera House Season.

U of Colo., July 17, Pearl Lang & Co., Boulder.

White Mtn. Festival of 7 Arts: July 10, Barbara Walczak & Eugene Tanner; July 17, Luisa Tiana & Co.; Lake Tarleton Club, Pike, N. H.

PAGEANTS

"The California Story," chor. Anna Sokolow, Aug. 30-Sept. 9, San Diego.

'The Founders," July 8-Aug. 31 (matinee); "The Common Glory," June 24-Aug. 31 (eves) —both chor. Mrya Kinch, play Tues.-Sun., Williamsburg, Va.

NORMAL SCHOOLS AND CONVENTIONS

Amer. Soc. of Teachers of Dancing: Conv., Aug. 3-8, Hotel Astor, NYC.

Cecchetti Council of Amer.: Ballet Seminar, July 12-17, Park Shelton Hotel, Detroit.

Chicago Nat'l Assn. of Dance Masters: Normal Sch., July 29-Aug. 7; Ballroom, Aug. 8; Conv., Aug. 9-13; Sherman Hotel.

Dance Teachers' Club of Boston: Training Sch., Aug. 18-22, New England Mutual Hall; Conv., Aug. 25-28, Hotel Somerset.

Dance Educators of America: Training Sch., July 7-17; Pre-Conv. Ballroom, July 18-19; Conv. July 20-25; Student Conv., July 21-25; Hotel Plaza, NYC.

Dance Masters of America: East Coast Normal Sch., July 21-25; Pre-Conv. Ballroom, July 26-27; Conv., July 28-Aug. 1; Roosevelt Hotel, NYC. West Coast Normal Sch., Aug. 7-10; Pre-Conv. Ballroom, Aug. 9-10; Conv., Aug. 11-15; Lafayette Hotel, Long Beach, Calif.

Hinote Festival: Conv., June 22-24; for Juniors, Durant Hotel; for Teachers and Senior Students, IMA Aud.; Flint., Mich.

Midwest Dance Assn.; Conv., July 7-11, Broadview Hotel, Wichita, Ka.

Nat'l Assn. of Dance & Affiliated Artists: Conservatoires: July 4-10, Hotel Statler, Los Angeles; July 12-17, Statler Hilton, Dallas; July 19-25 Hotel Sherman, Chicago; July 27-Aug. 1, Bradford Hotel, Boston; Aug. 3-9 and 10-16, Hotel Roosevelt, NYC.

Nat'l Acad. of Ballet: Summer Sch. for Teachers: Grade I, July 7-11; Grade II, July 14-18; Grade III, July 21-Aug. 1; Grade IV, Aug. 4-15; Grade V, Aug. 4-15; Sch. of Ballet Repertory, NYC. Seminars for Teachers and Students: June 6-8, Detroit; June 22-26, San Mateo Calif.

Texas Assn. Teachers of Dancing: Normal Sch., June 23-27; Ballrom, June 28-29; Statler Hilton, Dallas.

SUMMER DANCE SCHOOLS

Colo. College: Modern; June 16-Aug. 8; Colo. Springs.

Colo. Teachers College: Modern; June 22-July 18; Greeley.

Conn. College Sch. of the Dance: Modern; July 7-Aug. 17; New London.

Idyllwild Arts Foundation: Modern, ballet; July 21-Aug. 3; folk, July 14-20; Idyllwild, Calif.

Jacob's Pillow U. of the Dance: Ballet, modern, ethnic, dramatic dance, Labanotation, stagecraft; 3, 6 or 9-week course; June 30-Aug. 30;

Special Course, Religious Rhythmic Choirs, June 23-25; Lee, Mass.

Road's End Farm: All types of dance, for teachers, students; June-July; Marshall, Tex.

Angiola Sartorio's Int'l Summer Dance Sch.: Ballet, modern, Labanotation, choreog.; July 7-Aug. 17; Corona del Mar, Calif.

Texas Christian Univ.: Ballet; Fort Worth.

U. of Colo.: Modern; June 14-July 18; Boulder.

U. of Utah: Ballet; June-July; Salt Lake City.

SUMMER CAMPS

Albertine Dance Workshop: Ballet, Hindu, Spanish; Bar Harbor, Me.

Beaupre: Ballet, modern, ethnic; girls, 9-16; Lenox, Mass.

Belvoir Terrace: Modern, ballet, tap, musical comedy, folk, ballroom; girls, 10-17; Lenox, Mass.

Fokine Ballet Camp: Ages 7-17; Great Barrington, Mass.

Camp Hiawatha: Ballet; girls; Kezar Falls, Me.

Idyllwild Arts Found.: Modern, ballet, July 21-Aug. 3; folk, July 14-20; Idyllwild, Calif.

Indian Hill: Modern, teen-agers; Stockbridge Mass.

Montresor Camp: Ballet; Leesburg, Va.

Music Trail: Ballet, modern; ages 7-17; Lake Placid, N. Y.

National Music Camp: Modern and ballet, June 23-Aug. 17; modern dance practicum, Aug. 19-29; Interlocken, Mich.

New Horizons: Modern, ballet; ages 5-15; Rutland, Vt.

Perry-Mansfield Sch. of Th. and Dance: Modern, ballet; July-August; Steamboat Springs, Colo.

Camp Woodcliff: Ballet, modern, theatrical, folk and square; ages 4-17; Woodstock, N. Y.

STUDY TOURS ABROAD

Teen-Age Tours: Modern, ballet, folk and square; 7 weeks in Mexico.

Eileen O'Connor Tour: Ballet; July; Europe.

Simmons Tours: Ballet and modern; June 28-Aug. 17; Europe.

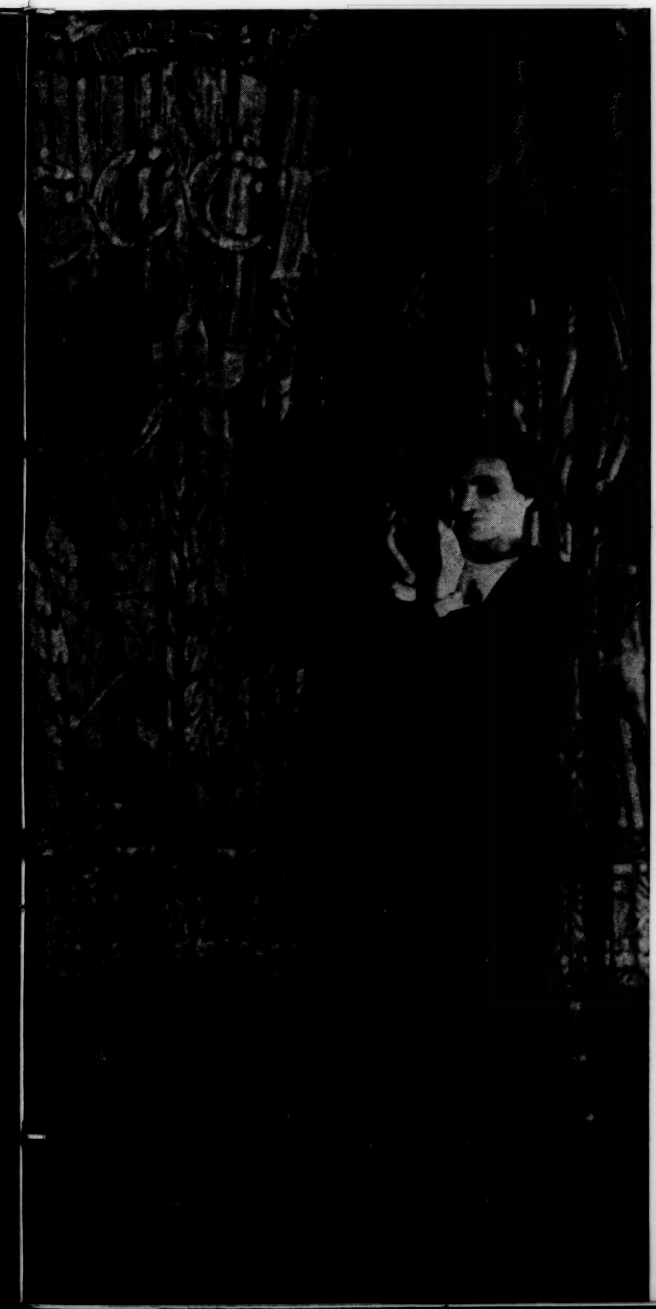
Sita Tour: Ballet; 2 weeks each in Paris and

(continued on page 58)

The red-and-gold curtains of Moscow's Bolshoi Theatre have just closed on "Giselle" (January 17, '58). Before a cheering audience, American ballerina Alicia Alonso bows to Bolshoi Ballet Conductor Yuri Faier. At right is Premier Danseur V. Semenov, of the Leningrad Ballet, who danced Albrecht to all but one of Alonso's Russian Giselles.

ALICIA ALONSO IN RUSSIA

her artistic triumph, of which we should be very proud, fails to stir our State Department



AN EDITORIAL

The ballet of the Union of Soviet Socialist Republics is considered by that country as its finest diplomatic jewel—brought out for state occasions and constantly displayed to please and impress visitors. And justifiably, for while the Russian concept of contemporary style is quite different from ours, theirs certainly has its own kind of spectacular greatness.

What about the United States? Alicia Alonso, a leading American ballerina, trained and developed in this country, has recently had a great artistic triumph in the USSR. She is without doubt one of the world's great dancers. And the Russians recognized her as such. In the very area in which that country is most proud, we have gained enormous prestige through her visit. But almost no word of this has appeared in our press. And our State Department has completely ignored it. It is a situation difficult to understand.

Two years ago, the USSR Ministry of Culture invited Alonso, American ballerina, Cuban citizen, to Russia. She was unable to make arrangements to accept the invitation until this winter. Late in December, with her husband, teacher-choreographer Fernando Alonso, she arrived in Riga for the first appearance of what was to be a three-week tour—but as a result of great enthusiasm and added engagements, it was ten weeks before she left *(see April issue for more details)*.

Alonso's appearances in Russia almost coincided with the briefer tours, by invitation, too, of English ballerina Beryl Grey and that of Liane Daydé and Michel Renault, stars of the Paris Opera Ballet. There seems little doubt that Alonso—for many years co-star with partner Igor Youskevitch, of Ballet Theatre, and from 1955-57 of Ballet Russe de Monte Carlo—was asked to represent the American ballet scene. The invitation, in fact, resulted specifically from interest created by her appearances as star of the American Ballet Theatre during that company's European tours.

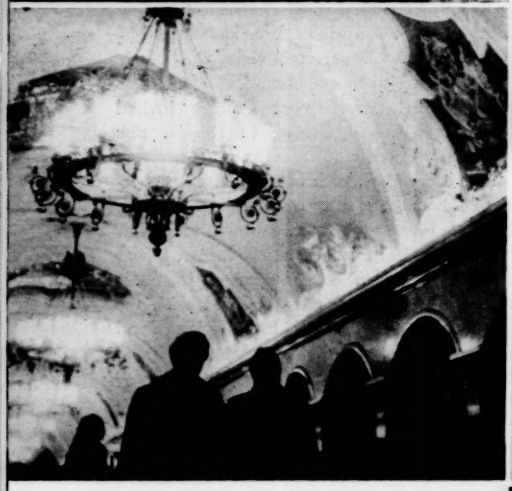
Transportation and living expenses for the ballerina and her husband, as well as performance fees (paid in rubles and dollars) were generously and promptly taken care of by the Russians. She was excellently treated by the dancers and theatre administrations throughout. Members of the orchestra as well as audiences rose to cheer her performances. (And, she reports, the Soviet dancers asked endless, interested questions about American ballet technique and American dancers. Members of the Bolshoi Ballet are already working especially hard, with an excited, anxious view to their scheduled spring '59 tour of the U.S.)

The Bolshoi Ballet dancers, unable to communicate with Alonso in either English or Spanish, showed their admiration

(continued on page 54)

PHOTOS BY FERNANDO ALONSO AND SOVFOTO

(Over)



Top left: Alonso in Red Square, Lenin's tomb and the Kremlin wall at right.

Top right: In the Kremlin Museum, Alonso peers at the elaborate gifts given by Catherine the Great to her lovers.

Above: The Alonsos in the Komsomolskaya subway station, Moscow.

Middle right: Alonso, before one of the entrances to the Kremlin.

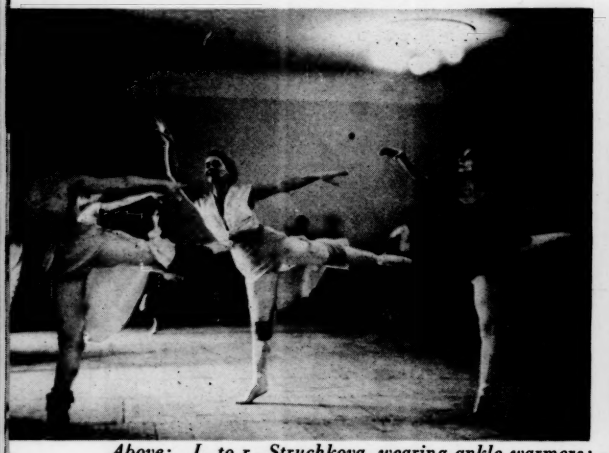
At right: One of the many ballets seen by the Alonsos in Russia was a new work based on So. African racial conflicts. "The Path of Thunder," in 3 acts, was presented by the Leningrad Opera Ballet, choreog. by Sergeyev. Alonso found the choreography "surprisingly contemporary."

Above: Alicia and Fernando Alonso in front of the giant out-door theatre in Riga. On special occasions the stadium is filled with 30,000 men and women in mighty choral song festivals.
At right: Alonso, in Leningrad, before the statue of Peter the Great, known as "The Bronze Horseman." When Leningrad celebrated its 250th anniversary in 1949, the Maryinsky Co. added a 4-act ballet of the same name to its repertoire.

Above: Alicia Alonso takes a walk in one of Kiev's many parks, wearing, as always throughout her Russian tour, boots, fur coat, woolen muffler and hood. She never got used to the 33° below zero temperature, which, she was informed, was "mild" weather. By way of luggage, she had 5 suitcases and an oversized fiber-board hat box for her tutus.
At left: In front of the San Basil Cathedral, Moscow.
(Over)

Above: The Bolshoi Ballet School in Moscow is one of the world's greatest centers of dance training. Alicia Alonso joined the daily professional class while she was there. She is shown with Bolshoi artists Lepeshinskaya at left, Struchkova at right.

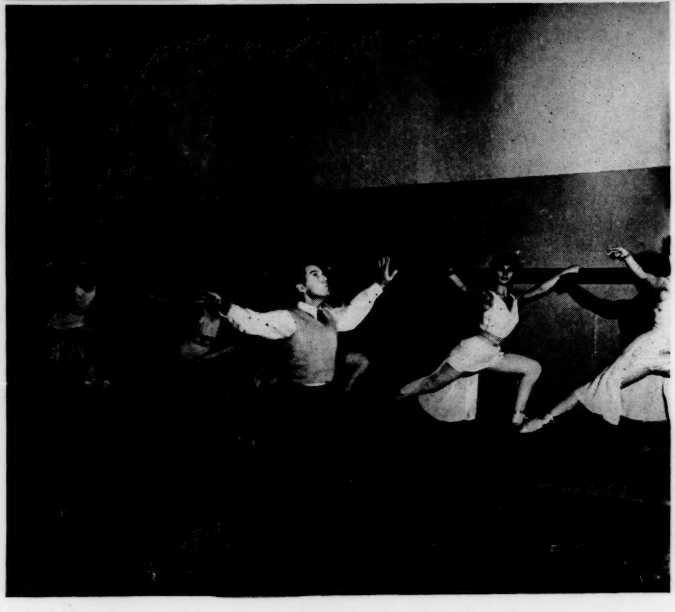
Above: Asaf Messerer, foremost teacher and Ballet-Master of the Bolshoi Ballet, demonstrates. Alonso at right, Struchkova at left. The Russian dancers asked many questions about American dance, and look forward with much excitement to their U. S. visit next spring.



Above: L. to r., Struchkova, wearing ankle warmers; unidentified soloist wearing knee warmers; and Alonso.

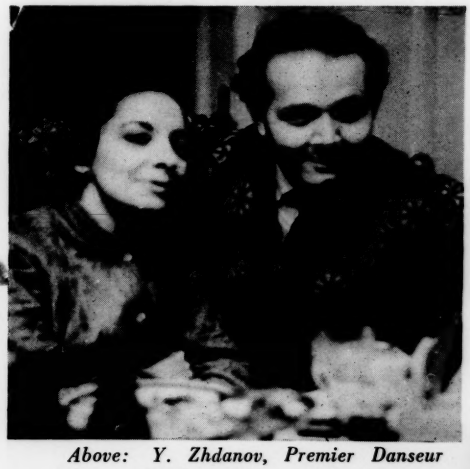
Above right: Alonso examines the bulletin board of the Bolshoi Ballet School. (Note that pages on upper right-hand section of the bulletin board are from an issue of DANCE Magazine.) The main classroom, shown in the photos above, is exactly the same size as the Bolshoi stage, and has the same angle of rake.

At right: Fernando Alonso, Dir. of the Alonso Sch. of Ballet in Cuba, formerly a Ballet Theatre soloist, conducts one of 5 classes and demonstrations he was invited to give in Moscow and Leningrad.



Alonso in Russia: with colleagues

At right: L. to r., in Moscow, Fernando Alonso; Asaf Messerer; Alicia Alonso; Ella Bocharnikova, Dir. of the Choreographic School; and M. Tratchenka, Dir. of the Bolshoi Museum of Ballet.



Above: Y. Zhdanov, Premier Danseur of the Bolshoi Ballet, lunches with the Alonsos in their hotel in Kiev. Zhdanov appeared with the American ballerina in all performances but one of "Swan Lake" which she did in Russia. Zhdanov helped introduce the Alonsos to many of the richly spiced, hearty Russian foods.

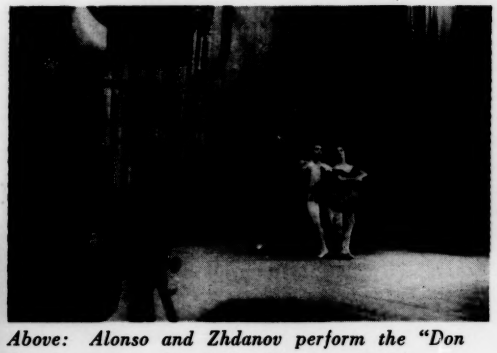
At right: After a performance of "Giselle" in Riga, Alicia Alonso receives the congratulations of members of the Riga Opera Ballet Co.

Alicia Alonso backstage at the Kiev Opera House before her performance of "Swan Lake."

(over)

Alonso and Semenov in "Giselle," Act I, at the Bolshoi.

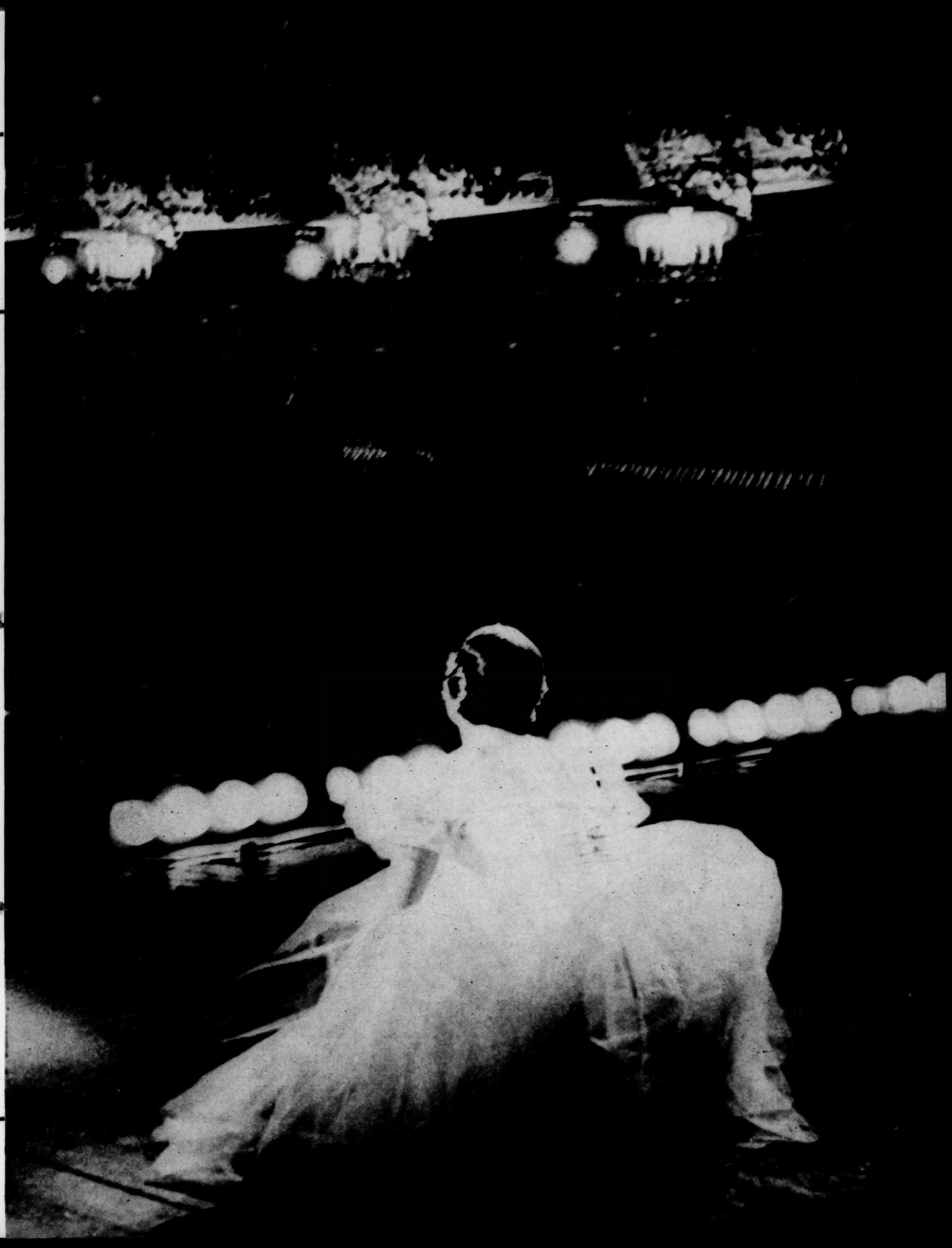
Alonso in Russia: in performance



Above: Alonso and Zhdanov perform the "Don Quixote Pas de Deux" for Moscow television.

At left: Mad Scene, "Giselle," Act I, at the Bolshoi.

Opposite: Alonso bows after the final curtain of "Giselle" in Leningrad's historic blue-and-gold Maryinsky Theatre.



IN THE INT'L NEWS

NYC BALLET IN JAPAN: Members of the NYC Ballet were greeted with flowers and cheers as they arrived at Toyko's Int'l Airport on Mar. 12. The brilliant co., headed by Maria Tallchief and Andre Eglevsky, had a very successful opening and much critical acclaim in Tokyo and at the Osaka Festival, but houses were badly filled in Tokyo. Possible reasons: lack of solid government promotion (despite ANTA-State Dept. coverage of transportation fees) and box office prices that were too high. *(See "Letter From a Member of NYC Ballet in Japan," p. 14.)*

SAN FRANCISCO TO SOUTH AMERICA: On June 14, the San Francisco Ballet, under the auspices of ANTA and the State Dept., begins a 14-week tour of the countries of So. America. New to its repertoire will be "Beauty and the Beast," 3-act ballet by Artistic Dir. Lew Christensen, with music by Tchaikovsky. Well-known Hollywood designer Tony Duquette has done the sets and costumes (below, his sketches for the ballet's enchanted insects). "Beauty and the Beast" will be premiered by the S.F. co. on May 23, opening night of its spring season at the S.F. War Memorial Opera House.

Photos by Wide World Photos

OUT-OF-THIS-WORLD DUEL: It was the first day of spring. The Marquis de Cuevas Co., newly renamed the International Ballet, was appearing in Paris. Despite an official injunction on behalf of choreographer Serge Lifar to withdraw his *Noir et Blanc* from the program (because it is in the repertoire of the Paris Opera), the ballet was performed. During intermission, Lifar flung his handkerchief at the Marquis, who, in turn, slapped the angered choreographer. The next morning Lifar sent his seconds to challenge de Cuevas to a duel—colorful, but illegal. The two met by accident in a studio several days later and are quoted with this exchange—Lifar: "I feel sorry for you, you can hardly see. But I'll make you dance a minuet to my *épée*." De Cuevas: "Your handkerchief was so starched it could almost have drawn blood."

In the ten days that followed the challenge, the opponents relaxed and were perfectly willing to forget the whole thing. But their fervent seconds found "no grounds for reconciliation," and between them and the eager press coverage, the combatants were virtually forced to meet. At dawn on March 29, the fifty-two-year-old Ballet-Master of the Paris Opera and the seventy-three-year-old Marquis duelled "in secret" about sixty miles outside of Paris, assisted by attendants, doctors and at least fifty newspapermen and photographers. The combat consisted of four two-minute rounds, with brief rests in between. In the fourth, the Marquis' blade nicked Lifar's arm, and blood appeared. Lifar, although the loser, cried "Blood, blood. Honor is saved." After his arm was bandaged, the two embraced, declaring their mutual respect and admiration. And a burst of international front-page publicity greeted the "grand drama."

On these pages, top left, the duel; top right, medical attention; bottom left, the deeply affected Marquis; bottom right, the friends.

shop talk with ROLAND PETIT *and ZIZI*

Bob Willoughby

Some fourteen years ago, Roland Petit, then a young dancer at the Paris Opera who had just attained the rank of *premier sujet,* made his first independent attempt at choreography with a ballet about a company of strolling players, *Les Forains.* Even granted that he was lucky to have distinguished collaborators in Boris Kochno as librettist, Henri Sauguet as composer and Christian Bérard as designer, the poignant poetic quality of this little gem was in no small measure due to the choreographer's contribution. This first work immediately placed the twenty-year-old Roland Petit in the front rank of European choreographers.

Very soon afterwards a new ballet company, Les Ballets des Champs-Elysées, was formed with Kochno, Bérard and Jean Cocteau as artistic directors and Petit as principal choreographer. He brought with him from the Opera several others, notably Jean Babilée, who also felt oppressed by the stagnant artistic atmosphere of that famed institution. The Ballets des Champs-Elysées was partly financed by Petit's father, the owner of a Paris *bistro* called the "Massif Central" (which later figured as the locale of one of Petit's most successful works, *La Croqueuse de Diamants).*

Ballet companies, like amoeba, have a way of splitting up, and in 1948 Petit left the Ballets des Champs-Elysées to form his own company, Ballets de Paris. Its ballerina was piquant Renée Jeanmaire, former classmate of Petit's at the Opera, who the following year created the title role in his sensation-provoking ballet version of *Carmen. Carmen* has since become the constant factor of the company's repertory—in fact, practically its *raison d'être.*

The fortunes of Ballets de Paris have been varied. It has several times disbanded and been reassembled. With changing repertory and personnel, Petit has managed always to maintain a level of bright theatricality that spells box office, and even, on occasion, to produce some fine ballets, among them *Le Loup.* In between, he has choreographed *Ballabile* for the Sadler's Wells, or Royal, Ballet, and has worked on several movies, both in Hollywood and in Paris, including *Hans Christian Andersen, The Glass Slipper, and Folies Bergére,* usually staging dances for Jeanmaire. Jeanmaire, more familiarly known as "Zizi," became his wife in 1955 and the mother of his daughter, Valentine, in 1956. (She also took time out from the ballet five years ago to do a Broadway musical, *The Girl in Pink Tights.)*

A few days after their arrival in New York, and before their April 7 opening at the Broadway Theatre, we sat with the Petits over several large glasses of orange juice in a Whalen's drug store. They had just come from rehearsal. He was wearing a sport coat and slacks. She was in a black sweater and skirt and tan raincoat. In this simple apparel, Zizi Jeanmaire personified the ineffable chic of the French woman. Only the draw-string clothes bags, universal badge of the profession, and the dramatic handsome faces revealed them as glamorous dancing stars.

Since Roland Petit left the Paris Opera in 1944, the French ballet scene has changed, although the situation at the Opera has not. But a supposedly vital

BY DAVID VAUGHAN

Paris Match

Far left: Choreographer Roland Petit watches rehearsal.

Center left: Members of the Ballets de Paris in "La Dame dans la Lune," one of the 4 ballets the co. is presenting in its current U.S. tour.

Directly left: Husband Roland Petit assists Renée Jeanmaire with her make-up.

Below: Petit, as dancer, rehearses with Jeanmaire in a N.Y. studio prior to the April 7 opening at the B'way Theatre. In the background are soloists Philadelphia-born Jane Laoust and gifted Dutch dancer Dick Sanders.

generation of new choreographers exists which has experimented with *musique concréte*, existentialist subject matter, and such. What were Petit's views on current developments?

Petit immediately disclaimed any relation to being *avante-garde* himself: "I hate the *avante-garde*. All I do is take the steps we learn in the classroom and try to give them meaning and get nice sets, nice costumes, nice music." This seemed a little disingenuous coming from a man who had learned the principles of artistic collaboration from disciples of Diaghilev. What then had caused his own personal rebellion against the Opera and the sort of ballet-making found there? Petit grimaced as though he were tasting sand, and said, "It is — what do you say? — dusty." "A museum?" I said. "Oh, there is nothing wrong with a museum—there are museums elsewhere, in England, and here in the U.S. you, too, have museums. But there it is the politics, the politics in the ad-

(continued on page 80)

Herb Flatow

The Austrian home

of

Harald Kreutzberg

reflects

his many talents

Harald Kreutzberg today, in his Austrian home.

A HOUSE IN THE TYROL

STORY AND PHOTOS BY RUTH LERT

Seefeld is an old Tyrolean village dating back to the Middle Ages. Surrounded by the craggy peaks of Austria's Karwendel Mountains, its sturdy houses are made to withstand the long, hard winters which may last well into May.

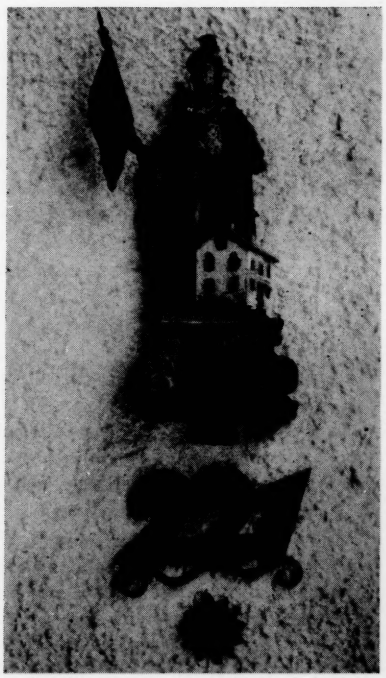
Built in the Tyrolean manner—wide gabled roof, windows with graceful wrought-iron work, broad wooden balconies—the simple white peasant house stands unpretentiously among the others.

This is the home of Harald Kreutzberg, a dancer whose career during the past thirty years has been an important part of the history of modern dance. Today, Kreutzberg at fifty-six is still very active. He spends ten days of every month at his dance school in Berne, Switzerland. He regularly tours Central Europe, Scandinavia and the Near East, giving dance concerts and special courses and working on choreographic assignments. (His staging of the dance drama *The Fate of Mykenon* was performed, with Dore Hoyer as soloist, at the 1956 Athens Festival in an outdoor setting directly below the Acropolis.)

Kreutzberg's house reflects a lifetime of travel. It is the home of a world citizen whose language is dance, of a man who has gained deep insight into the cultures of many peoples—be they American Indian, Yemenite, Japanese, Indonesian or Inca. Through his years of criss-crossing the continents, Kreutzberg has acquired real treasures of folk art, and these are absorbed into his home environment.

His uncanny instinct for hunting up good pieces, however, is by no means incidental. The beginning of his dancing career (as an early student of Mary Wigman) was preceded by years of study as a fashion and costume designer. His tremendous flair for style and strict adherence to detail in his own costumes brought to his first audiences in the mid-twenties a new awareness of the theater quality latent in modern dance—a rather revolutionary departure from the flowing gowns and Spartan tunics then considered the "avant-garde" dancer's prerequisite.

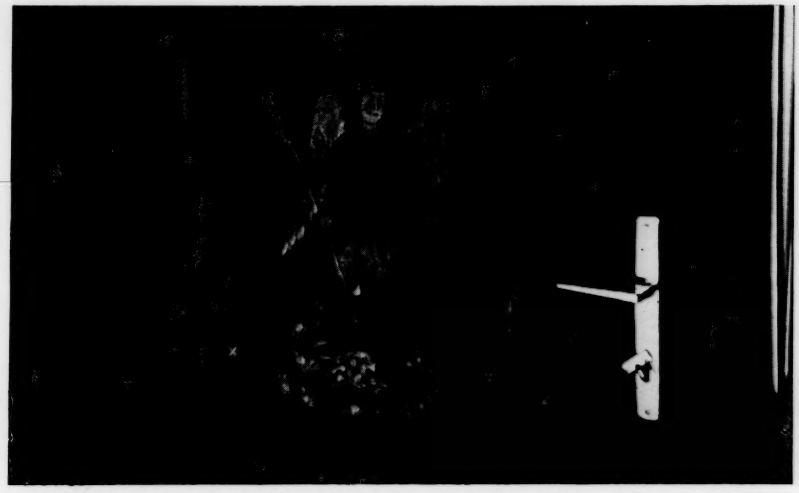
Kreutzberg's face—though a bit rounder today than in his barnstorming days—has changed remarkably little. His blue eyes, set deeply under strong, almost bushy brows, are full of wisdom, humor and compassion. The lines from nose to mouth



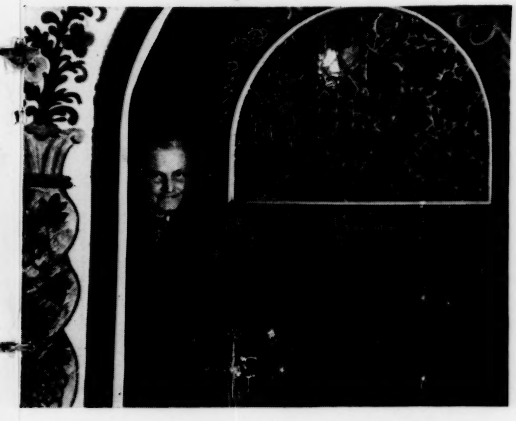
St. Florian, patron-saint of homes, keeps watch at Kreutzberg's entrance door.

Kreutzberg's house in Seefeld.

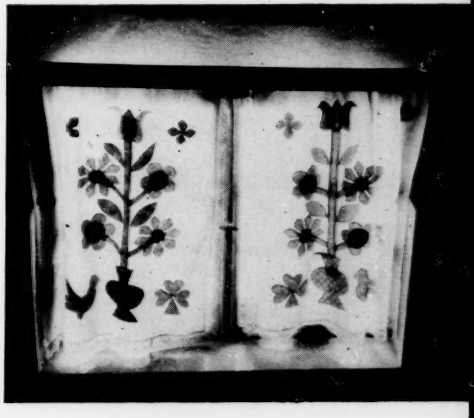
This delicate silk embroidery on cloth is not Medieval tapestry. But Kreutzberg has executed it in the style of that period during the 11 years he took to complete it.



St. George and a ferocious dragon, painted by Kreutzberg, on a door panel.



Mrs. Marza Reiss, Kreutzberg's sister, greets visitors at the Kreutzberg-painted door.



Curtains on the window of the stairway landing are designed, appliqued, and embroidered by Kreutzberg.

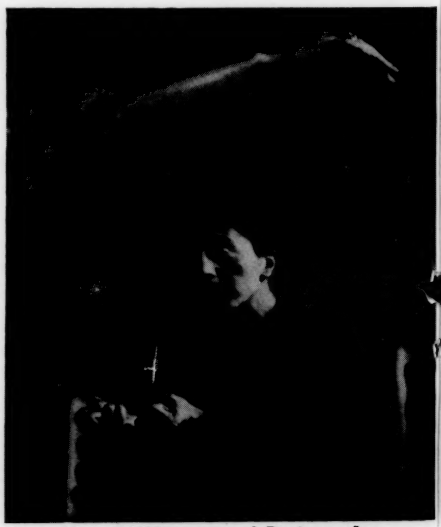
Harald Kreutzberg demonstrates before students from all over the world.

SUMMER COURSE IN SWITZERLAND

High on a hill overlooking the city of Zurich, is Hotel Rigiblick. For two weeks each summer its large ballroom becomes a studio for several hundred students from dozens of countries including the U.S. The most picturesque way of getting up to the hotel is by cable car, of which there are two—the one at the top is weighted with water and on descending pulls up the emptied one.

Almost as colorful, but not so archaic, are the ten-year-old International Holiday Courses of the Swiss Association of Professional Dancers. Leading European teachers, mostly of modern dance, have been available there for concentrated courses. Classes, all elective and none of them graded, are principally in modern technique, composition and ballet.

In the past several years, American teachers have been invited onto the faculty. In 1955 Mary Tiffany, in 1956 Anna Sokolow, and in 1957 Laura Sheleen taught there. The Holiday Courses this summer, July 20-August 3, will have Alwin Nikolais and Murray Louis representing American modern dance. Others scheduled for the 1958 faculty include Gisela Reber, folk, and Maurice Bejart, ballet. *THE END*



Mme. Nora, highly esteemed Paris teacher of ballet, has taught at the Zurich school.

Photos by Fernand Rausser—Black Star

Kurt Jooss, famed Director of the Jooss Ballet and choreographer of "The Green Table," has on occasion been on the faculty of the Int'l Holiday Courses.

Above: Mary Wigman, at 75 still a great inspiration and leading modern dance figure, has taught at the school for 10 seasons, but will not be there this summer.

At right: Austrian dancer Rosalia Chladek and class.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

HENNING KRONSTAM

This month The Royal Danish Ballet again has its Spring Festival at the Royal Opera House in Copenhagen. Many of the leading male roles will be danced by a tall, lean young man who brings to each role a sure virtuosity combined with an elusive poetic quality rare among contemporary male dancers.

In The Royal Danish Ballet, Henning Kronstam is known simply as "Solodancer" (the company confers no titles beyond this). But in the eyes of the world, he is a *premier danseur noble*. He epitomizes the lovelorn James in *La Sylphide*, and he is the ideal Romeo in Ashton's *Romeo and Juliet* (probably the two most outstanding works in the Royal Danish repertoire).

Henning is one of the products of ballet-mistress Vera Volkova, who, during her tenure thus far with The Royal Danish Ballet has also moulded outstanding performers like Kirsten Simone, Kirsten Peterson, and Ole Fatum. They have the strength developed by the Russian-orientated training of Mme. Volkova. And they maintain their gentle, essentially Danish quality — one necessary in the Bournonville works that form the basis of the Danish repertoire.

Ballet training began for Henning when he was seven. When he was eight, he was entered into the school at the Royal Theatre. He was a tall child, too tall to appear in the usual juvenile ballet roles. But he did appear in some of the plays that are part of the Royal Theatre's fare.

When Henning was only fourteen, Leonide Massine visited Copenhagen to stage *La Beau Danube*, and he gave the boy his first solo as the Street Sweeper. Three years later he acquired the coveted solo of the Drummer Boy in *Graduation Ball*.

His first real challenge came in 1954 when John Taras arrived to stage Balanchine's *Night Shadow* for the Danish company. Henning was selected to dance the Poet. It was almost as though Balanchine had had him in mind when creating the ballet—so right was the slenderness of his body, the lightness of his gestures. And right, too, was the slightly turbulent expression that often crosses Henning's face

Again the perfect role for Henning was evolved during the 1955 Festival in Denmark, when Frederick Ashton cast him as Romeo. And this, as well as the other important roles, had all come his way before he had even achieved the rank of Solodancer in January, 1956. In the summer of 1955 he appeared with the company at the Aix-en-Province and Edinburgh Festivals.

Henning was a mainstay of the company's United States tour in 1956, adding James in *La Sylphide (opposite)* to his repertoire, as well as several other Bournonville characterizations. And when he returned to Copenhagen he was rewarded with the lead in Ole Palle Hansen's *Myte* (Myth) and with the coveted Prince Charming in *The Sleeping Beauty*, as staged by Dame Ninette de Valois. Balanchine's *Apollo* also became his.

When the May ballet festival in Copenhagen is over, Henning will go to Edinburgh to rehearse for a new ballet by John Taras. He will partner Kirsten Simone. And there will be a new John Cranko ballet for Henning and Yvette Chauviré.

At the age of twenty-four, his are some of the most coveted roles in ballet. *THE END*

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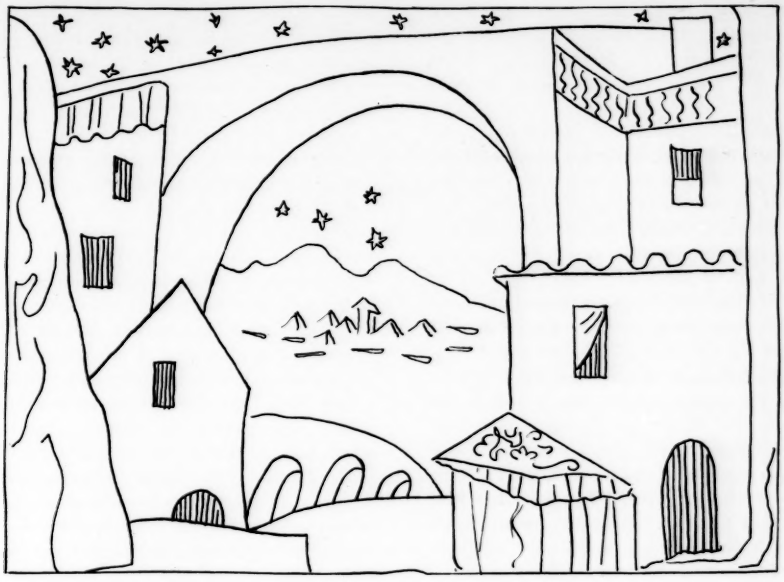


The Three-Cornered Hat

Dramatic ballet in one act
Music by Manuel de Falla
Choreography by Leonide Massine
Book by Martinez Sierra
Scenery and costumes by Pablo Picasso
First presented by Diaghilev's Ballets Russes at the Alhambra Theatre in London on July 22, 1919, with Leonide Massine as the Miller, Tamara Karsavina as the Miller's Wife

The Three-Cornered Hat, or *Le Tricorne*, as it is often referred to, is a very simple work. It is little more than a folk tale. And yet it is a milestone in the history of ballet. For it is one of the earliest and finest of Leonide Massine's character ballets—works using national dance forms as a base, instead of classic technique. And it boasts Pablo Picasso's most delightful ballet set. A bright blue sky carelessly scratched with stars peeps through a high sand-colored arch. And before the arch are beige, pink and grey buildings, lightly sketched and yet reflecting the warmth and brilliance of a day in Spain. And there is a low bridge, the bridge on which so much of the amusing action of the ballet takes place. *(Over)*

Although originally created for Diaghilev's Ballets Russes, *The Three-Cornered Hat* has since made its way into the repertoires of the Ballet Russe de Monte Carlo, Ballet Theatre, Britain's Royal Ballet and the Royal Swedish Ballet.

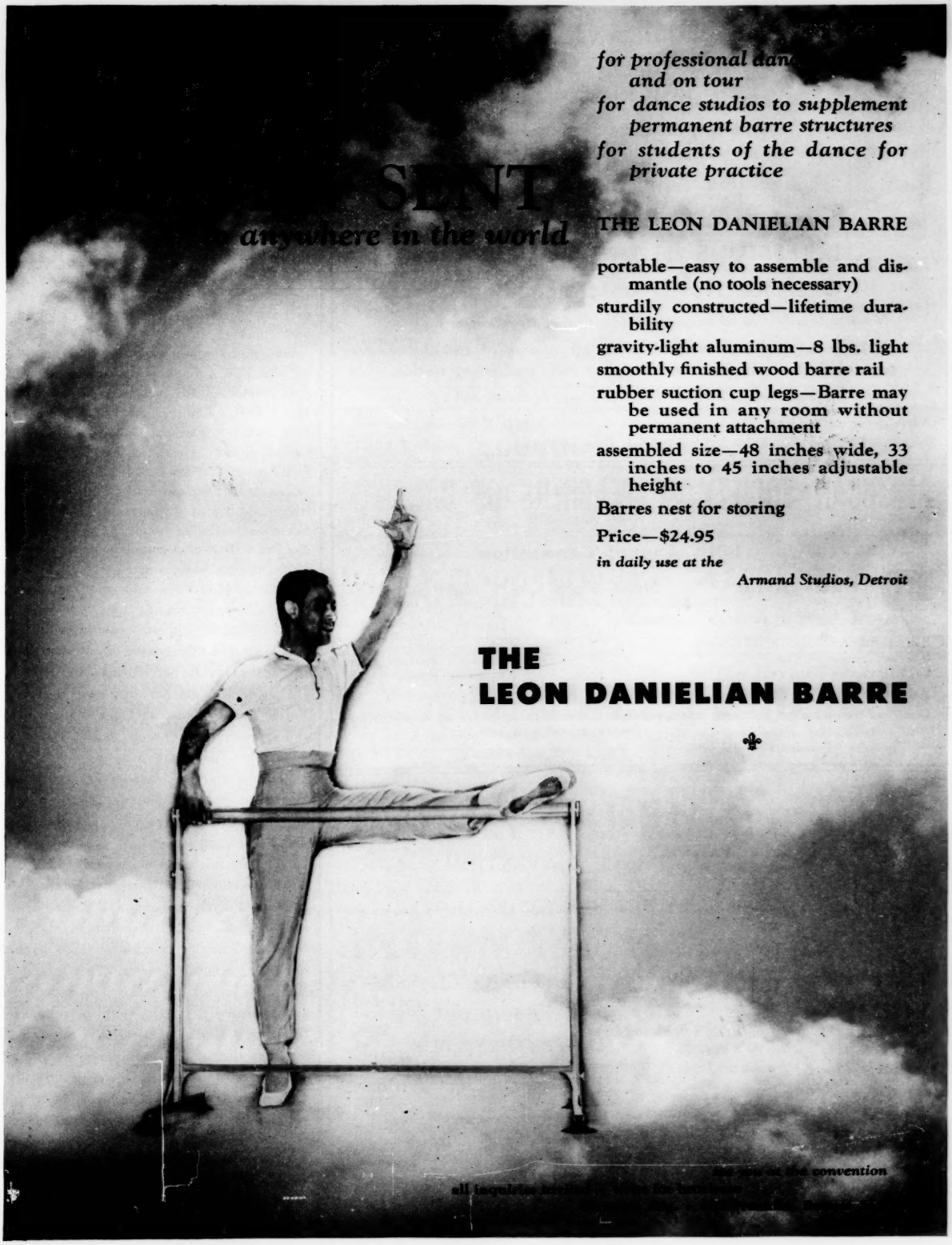
The romantic interest is supplied by a miller and his pretty wife. The villain of the piece is the gouty old corregidor (or governor of the province) who wears, as evidence of his office, the three-cornered hat of the title.

The ballet opens with the Miller whistling at a blackbird in a cage, and watching, slightly amused, the innocent flirtation of his wife with a passer-by. The Miller is not in the least jealous. Rather does he feel proud of his good judgment in having chosen such an attractive wife. His smugness is disturbed by the arrival of none other than the Corregidor. The Corregidor doesn't just blow a kiss, he ogles the Miller's Wife quite rudely. She is cool to his advances. But by now the Miller has become angry and starts to flirt with a village maid. Having paid his wife back in kind, he relents, and they fall into each other's arms.

The Miller goes into the house, and his wife dances a fandango. As she dances, the Corregidor returns and watches in delight. Finally he limps towards her purposefully. Half afraid of his amorous intent, she snatches a bunch of grapes from a nearby vine and dances about teasing him, but keeping just out of reach. Exhausted by his efforts to capture this will-o-the-wisp, the Corregidor falls to the ground. The Miller comes out to help his wife, and together they pull the old reprobate to his feet, scarcely concealing their contempt for his behavior. The Miller and his wife dance together, and as their neighbors gather to watch them, the Miller breaks into a spirited farruca. It is the dance high point of the ballet. While the excitement of the dance is still dominant, the soldiers of the Corregidor arrive, arrest the Miller and take him off to jail.

Lonely and unhappy, the Miller's Wife is surprised and frightened when the Corregidor returns, limping over the bridge, to revenge himself. Now that the Miller is in jail, the old roué has no fear of consequences, but he has yet to cope with the wife's youth and temper. As he accosts her on the bridge, she unceremoniously pushes him off. But he looks so silly splashing about in the river that the Miller's Wife relents and pulls him out. Undaunted by his soggy state, he resumes his pursuit, and the young woman is forced to grab a musket from above the doorway of the cottage and retreat across the bridge.

Left alone, the Corregidor suddenly feels cold, old and abused. He spreads his clothes (along with his three-cornered hat) to dry in the sun, and climbs into bed in the Miller's home. The Miller returns, and spying the Corregidor's clothes before his own door, goes off in a proper temper. Soon the old man appears in the Miller's night shirt. He is promptly arrested by his own soldiers, for the Miller has escaped and they have come to recapture him. Just at the right moment the Miller and his wife, who have met in the village, return together. The Corregidor is laughed out of town by the villagers. His straw-filled effigy is tossed rudely about by the joyous town folk. Now, with all wrongs righted, everyone dances happily, and the ballet ends on a joyous note. *THE END*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ALONSO IN RUSSIA

(continued from page 33)

by a bit of backstage sign language that spread throughout the company. Passing by her, they put fingers to wrists in an approximation of the fifth position of the feet, at the same time nodding deferentially. This was their way of acknowledging a technique so clean and brilliant that while Alonso danced for them with the kind of enormous dramatic intensity which they demand of themselves, she was, to their amazement, also able to maintain exquisite purity of line and position at the same time. This combination seems to have startled critics as well as public and dancers.

But there was not a single reception by the U.S. Embassy in Russia for this first American ballerina ever to appear in the USSR. The reason undoubtedly is that Alicia Alonso, Cuban-born, is a Cuban citizen. However, her dance training, her development as an artist and her career have all been in the United States. She made her first appearance with Ballet Caravan in 1939, joined Ballet Theatre as a member of the corps de ballet in 1940, its first year, and went, within that company, from corps to soloist to star. With the exception of the year and a half during which she was immobilized because of a dangerous eye operation, she was with Ballet Theatre until 1955 (in 1948 she started the now dormant Ballet Alicia Alonso in Cuba, with which she performed between Ballet Theatre seasons). Then came the two years in which she and Youskevitch headed Serge Denham's Ballet Russe de Monte Carlo, an American company despite its Russian-French name.

Alonso's invitation to tour Russia was from the Soviet Minister of Culture to Cuba's Ambassador to the U.S. in Washington, D.C.—Cuba and Russia do not have diplomatic relations, since Cuba does not recognize Russia. We appreciate the delicacy of the situation, especially since, normally, Russia would be reluctant to invite a Cuban. But all the more reason then that our State Department should have been aware that Alonso, despite her Cuban citizenship, is a ballerina of whom the United States has indisputable right to be enormously proud. We are not chauvinistic, but we think we should not be backward about accepting our artistic credits. Can it be that our State Department simply missed the boat?

The dance has become a significant diplomatic factor. The current U.S. reception to the Moiseyev Co.; dance representation at the Brussels Fair; the meaning of the Bolshoi Ballet's government backing in Japan, as opposed to our handling of NYC Ballet in Tokyo—all of these will be discussed in following issues. The time has come for an appraisal.

Lydia Joel

ALICIA ALONSO DANCES

A review of Alonso in Leningrad, from "Soviet Culture," Thursday, Jan. 23, 1958

BY TATIANA VECHESLOVA

. . . The arrival of the artist from foreign countries is very enjoyable. Not only does it answer to the spirit of our days, but it is very educational and is important to all of us on a creative plan. The projection of various schools and tendencies in ballet gives our artists something needed, like air, and creates the ground of emotional discussion about development of our art.

I do not adhere to the opinion that we have nothing to learn from the representatives of other ballet schools. Let us not forget that they are talking themselves with the greatest interest about the great achievements of Russian ballet. Because we believe in and are full of respect for our profession, we do not have to close the doors and blindly believe in our perfection and permanent superiority. To follow traditions of the Russian school does not relieve us from obligation to be extremely respectful to all new and interesting creations which are born on other national grounds. This is why the guest appearances of the foreign artists gave us the possibility of checking up on many things in our creations, to straighten out some things in our work, to question something, to absorb something and to reject those things unacceptable to us.

All these thoughts I want to confirm in a short analysis of the two performances of the talented Cuban ballerina, Alicia Alonso. I watched this artist, not only from the audience, but I watched her during the rehearsals of *Swan Lake* (the Leningrad version of this ballet was unknown to her.)

Alicia Alonso has a free technique of

(continued on page 56)

EILEEN O'CONNOR

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ALONSO DANCES

(continued from page 55)

the dance, outstanding, artistic, a natural gift, the highest culture of stage behavior. The designs of her creations even in the most lyric episodes are always extremely sharp and exceedingly meticulous in their form. What I specifically liked . . . is her instinctive musicianship. It is not important at all that she is dancing rhythmically correct—the whole matter is something else. She feels the music of the great spaces. She lives with the dynamic essence. This is the greatest merit which can be attributed to the artist.

The image of Giselle created by Alicia Alonso is most unusual for us. It gets away from the stereotype performance we are accustomed to and in doing so it is very daring and convincing, stirring the emotions and fascinating the spectator. The whole absorbing love of Giselle sounds in an interpretation of Alonso; it is the most important motive of the performance. We are completely conquered by her astonishing thoughtfulness and fulfillment of her creation. We feel at all times that the actress is absolutely free in her behavior. She is free from the firmly established patterns.

In Act II when life leaves Giselle's body, the actress does not die. She remains inspired and eternally loving. The spectators will never forget the enormous eyes of Giselle and her deep stare which she directs to Albrecht.

In *Swan Lake* the ballerina demonstrated her great talent as an actress again and her impeccable technique of the dance. In Act II she delighted the audience with her incredible stability, the preciseness of the smallest movements and the brio of her pirouettes. We will always remember the four pirouettes in her solo variations without any support and in a very slow tempo! The traditional thirty-two fouettés were performed with exactness and firmness. In her duo with Siegfried, the ballerina created a great image, full of cowardness and the demon's strength.

I believe that our young artists should pay attention to the sharpness of her designs and unlimited perfection of her technical movements.

It was a joy to see the full merited success which Alicia Alonso received in our theatre. The artist of incredible and consistent work, the artist full of heart, found a contact not only with the spectators but also with the ballet company and with the partner with whom she worked. . . .

THE END

TRAVEL: EUROPEAN SCENE

(continued from page 30)

July 1-15, Tamara Toumanova and Vladimir Oukhtomsky; Sept. 14-Oct. 4, The Royal Danish Ballet; also San Francisco Ballet in Aug.; Dore Hoyer in Sept.—dates not set at press time), Buenos Aires, Argentina.

June 14-through Sept., tentative dates for tour of San Francisco Ballet: Venezuela: Maracaibo, Caracas; Colombia: Bogota, Medellin, Cali; Ecuador: Quito, Guayaquil; Peru: Lima; Chile: Santiago, Vina del Mar, Valparaiso, Concepcion; Argentina: Buenos Aires, Mendoza, Cordoba, Tucuman, Rosario, La Plata; Paraguay: Asuncion; Uruguay: Montevideo; Brazil: Porto Alegre, Curitiba, Sao Paulo, Santos, Rio de Janeiro, Belohorizonte, Salvador, Recife, Belem; Panama: Panama City; plus other cities in Central America and the Caribbean.

Spain

June 20-July 4, Int'l Music and Dance Festival, (ballet, folk), Granada.

July 28-Aug. 31, Int'l Festival of Th., Dance and Music, (Aug 14-17, American Ballet Theatre), Santander.

Sept. 21-Oct. 7, Int'l Festival of Dance and Music (ballet, folk), Seville.

Folk Dance:

Apr. 30-May 3, flamenco, Jerez de la Frontera.

May 25-June 5, flamenco, Cordoba.

Aug. 4-14, Malaga.

Sept. 22-27, Barcelona.

Sweden

June 1-14, Stockholm Festival of Opera, Ballet, Music & Drama (June 2, 4, 10, Royal Swedish Opera Ballet; every day, folk dance).

Switzerland

May 18-June 3, Bartok Festival (ballet perf. May 28), Basel.

May 31-June 25, June Festival Weeks (incl. Grand Ballet of Belgrade), Lausanne.

end May-early July, Zurich Festival (June 17-22, London Fest. Ballet).

Folk Dance:

June 14-28, Geneva Festival of Roses.

June 28-29, Bienne Folk Fest.

July 26, 29 and Aug., Lugano

Aug. 10, Gstaad Folk Fest.

Aug. 15-18, Geneva Fest.

Sept. 28, Lugano Vintners Festival.

Oct. 4-5, Neuchatel, Morges.

Syria

Sept., Int'l Damascus Fair (folk dance).

Turkey

Aug. 20-Sept. 20, Izmir Int'l Fair (folk dance exhibitions every day).

Wales

July 8-13, Int'l Musical Eisteddfod (folk dance competitions), Llangollen.

Yugoslavia

June 28-July 20, Ljubljana Festival (incl. Ljubljana Opera Ballet and folk).

July 1-Aug. 31, Dubrovnik Festival (mid-Aug., Belgrade Opera Ballet; 4 perfs. end of July, Serbian "Kolo" Dancers; 4 perfs. beginning of Aug., Croatian "Lado" Dancers; 4 perfs. end of Aug., Macedonian "Tanec" Dancers).

July-Aug., Quarnero Festival (incl. ballet and folk), Rijeka.

July 10-Aug. 20, Split Festival (incl. Split Opera Ballet Co. and folk).

July 27, "Moreska" (folk), Korcula

SUMMER COURSES FOR DANCERS AND TEACHERS

Canada

June 23-Aug. 9, Nat'l Ballet of Canada Summer Sch. (Special Teachers' Course, June 23-28), Toronto.

July 6-Aug. 16, for ballet students; Aug. 18-29, for ballet teachers, Banff Sch. of Fine Arts, Banff, Alberta.

England

July 14-19, Royal Academy of Dancing Special Week, London.

July 19-28, Imperial Soc. of Teachers of Dancing Summer Congress, London.

July 21-Aug. 2, Royal Ballet Sch. Summer Courses for teachers and student teachers, London.

Aug. 16-30, English Folk Dance & Song Society courses, Southampton Univ.

Germany

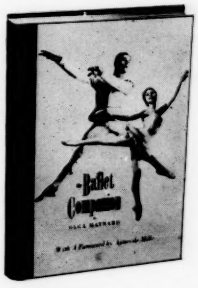
June 30-July 15, Mary Wigman Dance Studio, West Berlin.

Switzerland

July 20-Aug. 3, Int'l Holiday Courses of the Swiss Assoc. of Prof. Dancers, Zurich.

THE END

THE BALLET COMPANION ***By OLGA MAYNARD***



An illustrated how to look and how to listen guide to four of the most popular ballets in the modern repertoire—The Nutcracker, La Sylphide, Le Pas de Quatre and Cinderella. Productions by the Royal Danish Ballet, The Royal Ballet and the New York City Ballet are the basis of each ballet described. Photo-illustrated.

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(continued from page 31)

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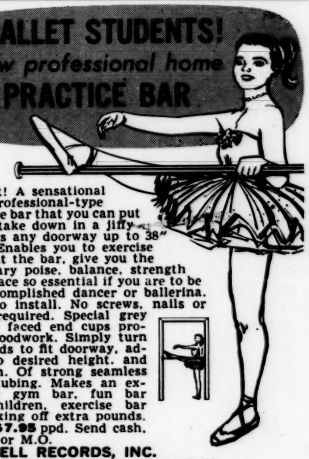

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TIPS AND CUES

BY ANTONIA DOBROSLAVIC

With the advent of spring, milady seems to take special interest in her appearance. So this is a fine time to check the daily routine — hair, skin, make-up, etc. Here are some tips we haven't mentioned before:

Hair: It seems that though hair styles shift from Italian cut to pony-tail, there are those who continue to make use of the pin-curl to set a wave or place a curl. The pin-curl is a neat trick, simple to maneuver, but often mistreated—resulting in a frizzy, dry-looking mop. To deftly accomplish the pin-curl, take in one hand not more than half an inch (in width) of hair, moisten thoroughly, and start rolling (do not twist) from the end, into a flat circlet. Place flat on the head and secure with at least two bobby pins. Make sure that the very ends of the hair are caught by the pins. Another method is to roll the hair on the fore-finger, starting at the base. Here, too, when the circlet is slipped off the finger, it should be kept flat, placed against the head and the ends secured with pins. If the hair is long, and deeper waves are desired, the hair is rolled over two fingers held together.

When the curls and waves are set, care should be exercised in placing each circlet. You cannot expect to set your hair any which way, and then expect it to form to your desire when combing into the style required. Use some organized method, section by section and side by side. If curls are set properly and not just twisted and turned every which way, they can be set with the comb in any style you wish.

Skin: Elbows, heels, and with the new fashion of short skirts, even knees must have their share of attention. Thorough cleansing is of course a must. A little cream or body lotion massaged into these areas, will keep them soft and smooth, rather than wrinkled and leathery.

(To be continued)

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TEACHER SAYS:

WHAT ARE BALLET TEACHERS

What is the function of a teacher of ballet? Is it to impart to his pupils the knowledge of a technique? Is it to teach his pupils to feel and understand the great joys of movement? Is it to build strong bodies? Is it to train dancers who may bring joy and beauty to the lives of millions of others? Certainly it is all of these, but it is far more, too.

Of all the pupils who begin the study of ballet, the percentage of those who continue and persevere long enough to acquire sufficient technique to experience the great "joys of movement" is, frankly, small. The percentage of those who go on to professional careers is truly minute in the nationwide picture. Should the teacher look only to these proportionately few of his students for the fulfillment of his efforts?

How can a teacher give to *every* pupil something of lasting value? A teacher's worth lies only in the value of his gifts to his students. Surely then, if a teacher is to be worth his salt, he must find some additional way to serve the art which has given him so much and the pupils with whose minds and bodies he is entrusted.

The greatest responsibility of a teacher should be to impress a deep appreciation of ballet as an art form, to make every student think in terms of universal participation in ballet. A child's dancing lessons should not only teach him dancing, but it should acquaint him with the beauty of ballet. It should develop a curiosity which leads him to delve deeper on his own initiative.

Students should not be led to believe that the mere acquisition of technique or the ability to please an audience constitutes the learning of ballet. Frequent references to the great works should be made, while at the same time definite improvement, within the reach of the student, should be sought after and accomplished within that same lesson.

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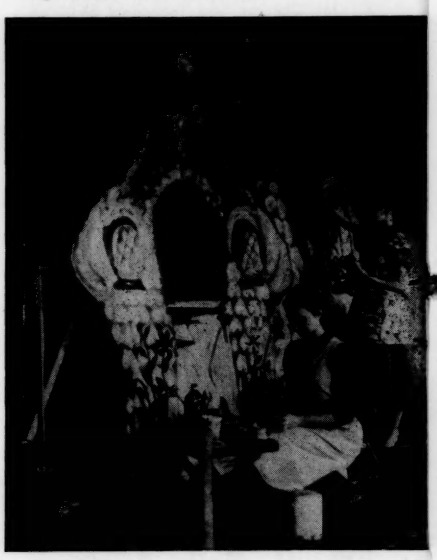

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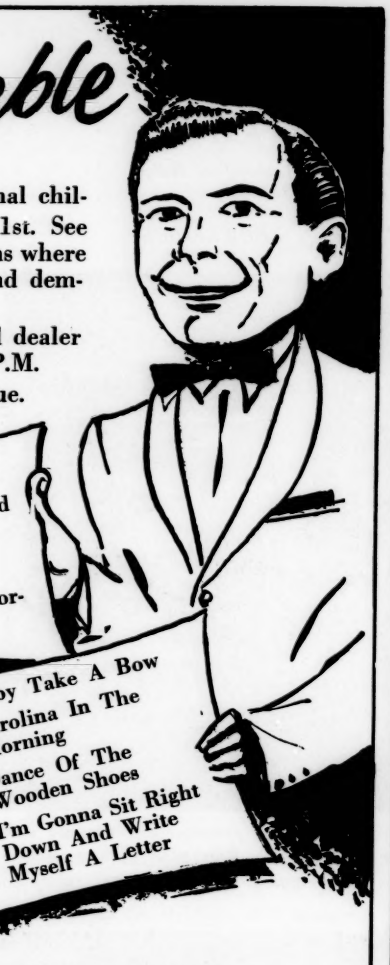

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TEACHER SAYS

(continued from page 61)

In our studio, we have tried to surround our students with representations of all facets of ballet. Prints by Degas make dance history closer to reality and give the student a feeling of familiarity with the Paris Opera and the 19th-Century ballet. A print of a scene by Von Munchhausen ties a closer bond between their own performances of *Les Sylphides* and those of the professional world. Busts of great composers point out the close relationship of music and dance and help place the composers in their historical period through the style of their clothing and hair. Figures of dancers give an appreciation of the qualities of sculpture, especially since dance students are critically aware of positions, proportions and feeling for movement.

A library of reference books on dance of all forms and at various levels of understanding, together with recent periodicals, introduces the student to the major events of dance history of the past and present. Noverre's letters and his biography are indispensable. The student will read and become familiar with famous dancers and their lives. He will learn how they achieved their success. He will then study the ballets in which they appeared. This leads to the knowledge of the repertory of different companies, choreographers and composers. He will begin to wonder, and then he should be told how a ballet is put together. (Too many think that choreography is a matter of chance or accident). He should study the paintings of the great masters and learn what makes them so. He should be encouraged to attend concerts and to listen to recordings of great music, not only ballet music. (At first ballet music is the most interesting, but through listening he will discover that the other works of great composers are just as beautiful, and a block against classical music, present in many students, will have been broken.) In listening to music he should learn to recognize rhythm, phrasing, mood, form, etc. so that his imagination may be stimulated and a deeper appreciation established. In Elkhart we are fortunate to have a local Symphony Orchestra which presents Sunday evening concerts, and special afternoon concerts for young people. We have tried to encourage attendance by attending performances in a group, providing transportation when necessary and holding special appreciation sessions, conducted by our pianist, for the older students and parents.

Above all, a student should grow up with a conception of his being a part and having a place in the universal world of ballet. He should grow to appreciate the benefits he has gained from the art of ballet and develop a feeling of responsibility toward it.

The study of ballet should not be an end in itself. No subject is or should be considered isolated from the rest of the world of understanding. Ballet is part of the accumulated knowledge of mankind and the study of it should stimulate interest and respect for the whole of which it is a part. This requires of the teacher knowledge, imagination, appreciation and especially enthusiasm, because the latter in itself is inspiring.

Because ballet, in the larger sense, draws from all the other arts, teachers of ballet are in the best position to develop this refinement of taste which will give art a definite place in the lives of his students. Appreciation of the arts decreases the importance of material goods. If that appreciation is properly developed, it can directly affect the moral tone of a student's character. This fact can not be overlooked by anyone claiming to be a teacher, as teachers necessarily exert great influence, willingly or unwillingly, on a student's personality.

Is the time too short to do all these things and teach classes, too? The first step toward an ideal is the proper state of mind. If we constantly keep our ideals before us, we find the distance to them is ever decreasing. *THE END*

"Tulip Time," the annual festival in Holland, Michigan, takes place May 14-17. A traditional highlight is the street perf. by 300 teen-age Klompen (Wooden Shoe) Dancers, trained by Barbara Ambellas. Another daily feature is a dance program, "Dutch Fantasies," staged by Grand Rapids teacher Phil Osterhouse.

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REVIEWS *(cont. from page 26)*

ladder-back chair captured the real-unreal mood.

Alvin Ailey and Company
Ernest Parham and Company
92nd Street "Y"
March 30, 1958

Sleek bodies sailing mermaid-like across the stage — high attitude turns — bumps and grinds — laughter and petulance and fantasy and sometimes falsity. All of these whirled in a welter of color and ruffles and dazzle throughout a long, ambitious performance. But every so often, just as the dazzle made us feel as though we were being tossed about inside a kaleidoscope, a moment of purity would emerge —pure humor, pure dance, or pure emotion. These moments made the concert worthwhile.

The first of these moments was Alvin Ailey's solo, *Ode and Homage* (Glanville-Hicks) to the memory of Lester Horton. Although Mr. Ailey revealed a lack of experience in the manipulation of his props, the dance had an inherent nobility.

As a dancer, Mr. Ailey is exceptional. He reminds one of a caged lion full of lashing power that he can contain or release at will. And perhaps because he is so unusual, he knows instinctively how to compose for other unusual dancers, notably Charles Moore and Claude Thompson.

A *Rumba*, one of Five Dances on Latin Themes, paired Mr. Moore and Jacqueline Walcott in a bawdy flirtation that had the strut of the barnyard.

There was strutting, too, in Mr. Ailey's *Blues Suite* (Anderson - Ricci), but the dance went far deeper than that. Atavistically, it caught the murky, hopeless world from which came the blues. The opening found the dancers in a half-light, lying on bare benches or sitting lumpily. A man in a black coat (Clarence Cooper) intoned the Morning Blues ("round your bed and in your bread"). A woman atop a ladder (Nancy Reddy) took up his refrain. The figures only stirred.

An angry boy (Claude Thompson) hurtled in; crouched on a bench to smoke; threw himself on the ladder; and finally curled up to sob. Girls in bright silk wrappers mourned their lost lovers, all the while twirling on piano stools with an impassive morning-after innocence. A woman gave her lover the air, only to welcome him back with a throaty laugh after he performed a brilliantly sinuous solo for her.

And there was a murder. With their silken scarves, the girls made a bright

(Over)

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REVIEWS *(cont. from page 65)*

mound of the body. The blues had gone their cycle.

The remainder of the program tended to be on the fancy side, with the possible exception of Ernest Parham's *Uiraparu,* which made a sincere, if naive, attempt to probe the problem of the individual versus the group. Most outstanding in the dance was the tender performance of Cristyne Lawson as a trusting girl.

The entire program was studded with exciting dancers, among them Talley Beatty as *Icarus,* Georgia Collins in a balletic solo *(Trajectories),* and Ronnie Frazier as a cult leader *(Uiraparu).* And nothing short of breathtaking were Geoffrey Holder's costumes for *Blues Suite.*

James Waring & Co.
Henry Street Playhouse
March 30, 1958
Reviewed by Walter Sorell

Theatre — and the dance is certainly one of its fascinating aspects — is, above all, communication. It is the most immediate way in which a human being can share with others an experience, or, as Thornton Wilder has said, "the sense of what it is to be a human being." I still think this is an essential premise, even after having seen James Waring's new full-length piece, *dances before the wall.*

Mr. Waring does not believe in giving his dances titles or short descriptive notes. He does not deem it necessary to help his public with any clue to his own thoughts and creative intentions. On the contrary, he tries to alienate and shock us into acceptance of his choreographic notions.

With unemotionalism forced to an extreme, his movement language seemed unrelated and fragmentary. Isolated phrases had their merits, but became meaningless in their incoherence. Mr. Waring and most members of his company are capable dancers—Valda Setterfield was particularly impressive—but there was too little they could show.

The program consisted of "seven solos—two duets—solo—trio—quintet—two solos—two duets—solo—quintet—finale." I liked one duet in which the choreographer seemed to have forgotten to be remote.

The wall built by Julian Beck in a surrealistic manner with a dash of dadaism was most striking, in fact it distracted from what was happening on stage.

The Robert Joffrey Theatre Ballet
Brooklyn Academy of Music
March 30, 1958

We must confess to a tug of disappointment at the present state of the Robert

(continued on page 75)

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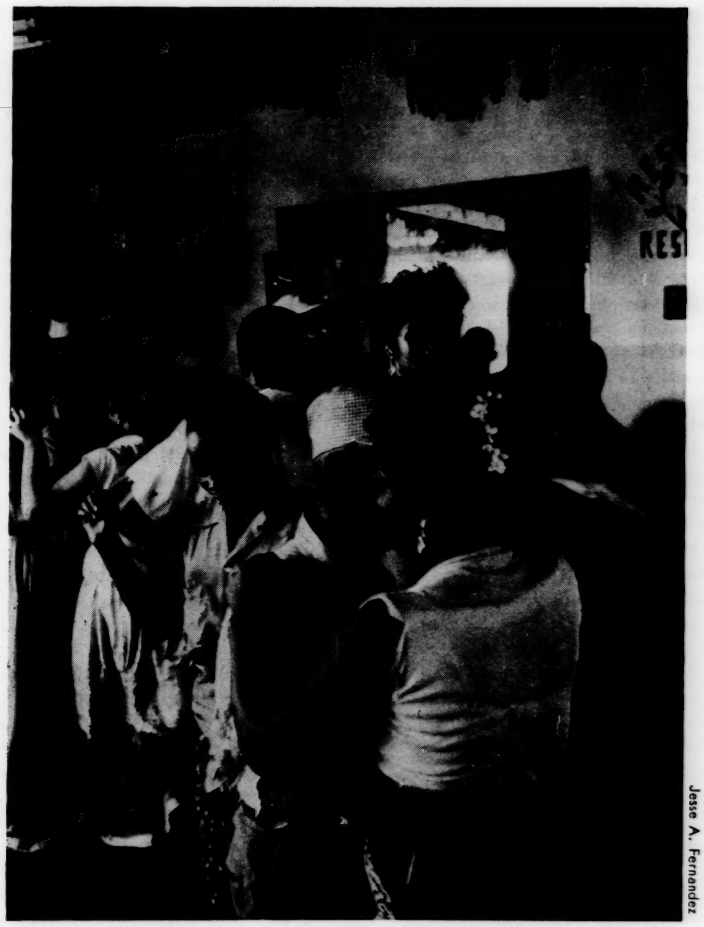
PHOTO OF THE MONTH



Jesse A. Fernandez

MORALE BUILDER: Even the humblest folk derive cheer from dancing, as shown in this touching photo of a working class party in Havana.

LICENSING BILL DIES

Drive by Organized Teachers Derails Dance Studio License Measure in N. Y.

BY DONALD DUNCAN

Unity has scored a victory. The campaign by teacher organizations against the Wilson bill, which called for police licensing of ballroom studios in N. Y. State, was a complete success. The stand taken by the teaching profession against the measure was outlined in the *Alarm from Albany* editorial in last month's BALLROOM USA, advance copies of which were sent to all members of the N. Y. State Legislature.

Following is an excerpt from a letter to the writer from Senator MacNeil Mitchell: "As you may know, this bill had no companion in the Senate, and although the measure was favorably reported from the Assembly Judiciary Committee, no favorable action was taken thereafter in that House. I understand that considerable opposition developed along the lines of the material you were kind enough to give me, and for that reason the measure was not favorably acted upon at this Legislative Session."

Many individual teachers sent letters and wires of protest to their legislators, but their various associations also united to channel their campaign through the National Council of Dance Teacher Organizations and the National Committee for Ballroom Dancing.

The Wilson bill was killed, but the issues which it raised are by no means dead. The fact that efforts to regulate dance studios appear every so often

around the country is a clear warning that some kind of legislation is inevitable. Mr. Wilson's measure, which was aimed at curbing certain business practices of the chain schools, applied only to ballroom studios giving lessons to pupils over 21. However, because the lawmakers in every state are constantly looking for new sources of government revenue, there is always danger that in the future such bills could be written to apply to all types of dance schools.

The teachers must be prepared to sponsor the introduction of bills to which they can give their support. To this end, the National Council of Dance Teacher Organizations and the National Committee for Ballroom Dancing are setting up a joint legislative committee. Their work can be greatly facilitated if teachers throughout the country will send to the committee, through DANCE Magazine, information about already existing legislation.

•

UNFORGETTABLE MOMENT

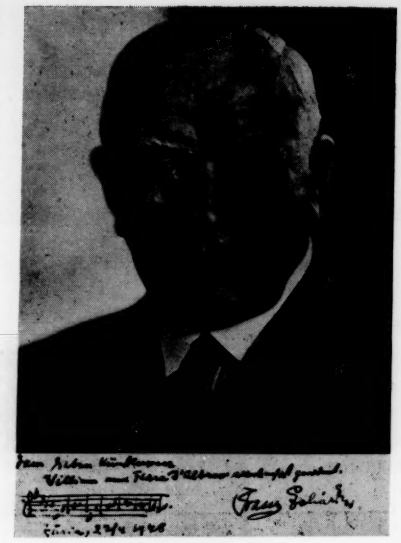
Dancer Recalls Praise from Franz Lehar After 'Merry Widow Waltz' Performance

BY WILLIAM D'ALBREW

A waltz started me on a carreer. It was the beautiful *Merry Widow Waltz*, which, in my first professional engagement, I danced with Mae Murray on her personal appearance tours. Several years later I danced to it again, with Jeannette MacDonald, in Lubitsch's film production of the operetta, which starred her and Maurice Chevalier.

It is pardonable, therefore, that Franz Lehar and his immortal melodies should have a very special significance for me. In 1948, when my partner and I were filling an engagement at the Baur-au-Lac Hotel in Zurich, Switzerland, we were breathless with excitement to discover that Lehar was a guest in the same hotel; in fact, the windows of his suite overlooked the outdoor casino where we gave our performances.

Hopefully, I arranged with the conductor that, should Mr. Lehar appear while we were on, the orchestra would, at a signal from me, go into the *Merry Widow Waltz*. The very next afternoon as we finished our opening number, I glanced up at his window—and there he was! On cue, the orchestra came in and, improvising from the steps I had so often done to this music, my partner and I danced for Mr. Lehar and finished with a bow in his direction.



DANCER'S MEMENTO: After watching a performance by William D'Albrew and his partner in 1948, Franz Lehar inscribed to them this photo of himself, adding the opening of the "Merry Widow Waltz."

When the hotel clerk told us later that Mr. Lehar would like to see us, we happily hurried to keep the appointment. He expressed most graciously his appreciation for our dancing, and we chatted about *The Merry Widow* in all its various stage and screen versions. As we were leaving he presented us with what is today my most prized possession—a photo of himself inscribed to us, with the first six bars of the *Merry Widow Waltz* in the corner.

One evening in front of the hotel we found the town's brass band serenading him in honor of his 78th birthday. Smiling and happy, the dapper, elderly gentleman came out. He doffed his derby and handed it to a bystander. Using his cane as a baton, he conducted the band as they played the lilting melodies he had created.

A few months later, after returning to his home in Austria, he died.

Had he lived another ten years, I wonder what Lehar might have thought of today's jazz and Rock 'n' Roll? Perhaps he would have accepted them as necessary expressions of present-day tensions, but secure in the faith that in time melody and beauty of motion would once again prevail.

(The author is director of the William D'Albrew Studios of Social and Exhibition Ballroom Dancing in San Francisco.)

ROUND AND ROUND WE GO

Ballroom Dance Relative, Round Dancing, Inspires Ballroom No's for Recitals

BY DOROTHEA DURYEA OHL

This month let's have a look at a very close relative of ballroom dancing — Round Dancing. This form, though technically in the folk dance field, offers to the ballroom teacher the opportunity for much group fun, as well as some fairly spectacular ballroom production numbers in studio recitals.

"Squares," "Rounds" and "Contras" — how many ballroom people are familiar with these terms?

"Square Dancing" is in more or less general usage today as an all-inclusive term. To be completely exact, however, Square Dancing refers to those group dances (like Saratoga Lancers, Red River Valley, etc.) performed in a square formation, customarily with sets of four couples. But there are other formations used in group dancing. Some are done in circular patterns, like, "Sicilian Circle." "Oh, Johnny" (see DANCE Mag. May 1957), etc. Hence the term "Rounds." The third expression "Contra," takes care of those numbers danced in other formations, such as that of Virginia Reel, which might roughly be described as a rectangle. "Contra" means "against," and one infers that such numbers were so named because in them the dancers form two opposing lines — one of ladies, one of gentlemen.

True Round Dancing, however, is something else again. It is performed *in couples*, following a *set pattern*, which, after all, is the way ballroom dancing started in the first place, back in the days of the court Minuets, Gavottes, etc. Round Dancing today, pretty generally, has each couple performing independently of every other couple and can, therefore, be done by any number of couples. This particular type of dancing stems from English Sequence Dancing, from the time when all social dancing was done in patterns and sequences. Then, due to the rapidly diminishing supply of trained instructors, knowledge of sequence dancing became more and more difficult to acquire, and its popularity waned. But the public's fondness for social dancing did not. Dancers continued to put figures and sequences together at random, according to ability and memory; and improvising, when memory failed. Each dancer became his own spontaneous choreographer, and thus ballroom dancing, as we know it, was born.

So says Gerry Twinn of Chicago, who,

with his partner, "Jo" Keller, is a Round Dance (Sequence and Figure) teacher and leader. They head the *Round Dance Whirl & Hoe Down Club* and the *Chicago Area Round Dance Club*, and they have conducted Round Dancing institutes for Chicago Park District instructors and for many square dancing conventions. Both are members of the Chicago Nat'l Assn. of Dance Masters.

Mr. Twinn goes on to say: "Round Dancing is actually very high level ballroom, with many various and intricate figures and patterns." In witness whereof he sends us a description of *Milondita Tango*, which regularly appears on the program of the California Folk Dance Festival. It is arranged by Mr. Twinn and "Jo" Keller from figures described by Glenn Stubblefield of Oakland, Calif. The music is on the MGM disc, *Milondita-Addio*, No. 30181.

MILONDITA TANGO

Description for man; girl counterpart unless otherwise specified. Whenever Open Pos. is specified, girl does same as man — *not* counterpart — using other foot.

FIGURE I

Girl Solo Turn — Habanera — Corte

Start in Open Pos., facing LOD

Fwd L	S	1
Fwd R	S	2
Fwd L (Short step)	Q	3
Fwd R (short step)	Q	and
(Girl: on preceding 2 cts., Thru Arch, turn rt—fwd R; in place L—return to Clos. Pos.)		
Fwd L	Q	4
In place R	Q	and
Corte bwd L	S	5
Fwd R	S	6
Fwd L (turn ¼ rt)	Q	7
Swd R	Q	and
Draw L (finish diag twd wall, in Clos. Pos.)	S	8

FIGURE II

Oblique Promenade

Fwd L (diag twd center, Open Pos.)	S	1
Fwd R (assuming Clos. Pos.)	S	2
Fwd L (turn ¼ lft) (Girl: turn ¾, with man)	Q	3
Swd R	Q	and
Draw L	S	4
Fwd L (Open Pos., facing diag twd wall in)	S	5
Fwd R	S	6
Fwd L (assuming Clos. Pos. for turn as in Cts. 2, 3)	Q	7
Swd R	Q	and
Draw L (finish Clos. Pos., man facing wall)	S	8

FIGURE III

Pivot — Toss Out — Corte

Fwd L (Open Pos., facing LOD)	S	1
Fwd R	S	2
Step L, crossing LOD (turn ½ rt to face girl, assuming Clos. Pos.)	Q	3
Bwd R (continue turn, releasing girl from Clos. Pos. to Open Pos. for Toss Out — end both facing diag twd center)	Q	and
Draw L (Girl: R leg extended pointing twd wall)	S	4
Corte bwd L	S	5
Fwd R (turn ¼ rt)	S	6
Fwd L	Q	7
Swd R	Q	and
Draw L (end facing twd wall in Clos. Pos.)	S	8

FIGURE IV

Habanera — Sweep — Reverse Glide

Fwd L (Open Pos., facing LOD)	S	1
Fwd R (rock)	Q	2
Bwd L (rock)	Q	and
Fwd R (short count)	S	3
Flare L (long count — full sweep around, in front, thru)	S	4
Continue sweep to ankle lock pos. with Bwd L, cross-over R (cut)	Q	5
Bwd R (short step)	Q	and
Bwd L (cut)	Q	6
Bwd R (short step)	Q	and
Bwd L (cut)	Q	7
Bwd R (long step)	Q	and
Draw L (finish facing LOD in Open Pos.)	S	8

Now, do you begin to see where Round Dancing may help solve your ballroom recital problems? Here are ballroom routines not too difficult for the average dancer, with the flavor of exhibition work, which, with some modification and adaptation according to individual tastes and needs, would seem to fill the bill admirably.

EXPERTS ON ROUNDS: 'Jo' Keller and Gerry Twinn of Chicago.

Round Dancers, take note. Ballroom terminology in the main agrees with that used in Round Dancing. One exception noted: the Round Dancing tag "Semi-Clos. Pos." corresponds to what has been defined in our Ballroom Dictionary as "Open Pos." and in the above routines we have changed Mr. Twinn's designation of "Semi-Clos. Pos." to read "Open Pos." That position is illustrated in the accompanying photo of "Jo" Keller and Gerry Twinn.

Notice that variations on the Tango Basic Five occur as integral portions of the first three of the foregoing Figures. This is Basic Five, as ballroom dancers know it: Closed Pos. Description for man; girl counterpart.

1.	Fwd L	S	1
2.	Fwd R	S	2
3.	Fwd L	Q	3
4.	Swd R	Q	and
5.	Draw L	S	4

For instance, in Figures I and II, the Cts. of "5, 6, 7 & 8" indicate a Corte Five, with "Corte bwd L" replacing "1. Fwd L" of Basic Five. The Oblique Promenade (Routine II) is a more widely opened variant of the Diagonal Five: Semi-Open or Conversation Pos.

1.	Diag swd L	S	1
2.	Cross R in front (Girl: Cross L in front)	S	2
3.	Fwd L, in Clos. Pos.	Q	3
4.	Swd R	Q	and
5.	Draw L	S	4

Widely opened positions and/or much space between partners has long since disappeared from the Tango in the New York area. For those who feel as Robert Luis and this writer do (see "Tango Debate" BALLROOM USA Feb. 1958), it is a simple enough matter to substitute more nearly closed positions for those indicated in the notes.

But bear in mind that Tango in the ballroom manner was the subject of that debate. Tango in exhibition fashion — whether for recitals, for that couple who want to show off a bit at parties, or for a group presenting a number at some function—is another matter. Much is permissible in a stage performance that is unacceptable on the ballroom floor, such as exaggerated fans and flares, leaps, lifts, and those kicks and *ronds de jambe* beloved by Harvest Moon Ball contestants. Despite strong personal convictions on the subject of no-daylight-between-partners in

ballroom Tango, I see no reason why anything that will make for beauty and dramatic contrast should not be included in an exhibition dance, providing it remains within the bounds of good taste and that it does not violate authenticity.

In the interest of rounding out the described figures into a presentation, we venture a few suggestions:

Begin with two Basic Fives, using the 2nd one to get into position for Figure I (with wgt on R, turn approx. ¼ rt as L is drawn up to R, on the 5th movement). Then do Fig. I and Fig. II, finishing Fig. II in Clos. Pos. in LOD. Next, one Basic Five, followed by Katharine Dickson's "Glamour Quickie" — a variation on two Fives (as described on p. 80 of BALLROOM USA, Feb. 1958) — plus another Basic Five to get into position for Fig. III. Then do Fig. III, finishing with man facing corner, in position to insert Robert Luis' routines (Feb. 1958 issue, p. 77). Note: add "Corte bwd L (S); Fwd R (S)" to Mr. Luis' Basic Step to complete an 8-Ct. combination. This 8-Ct. comb. could be danced twice before going on to Mr. Luis' Right and Left Turns (same issue, p. 78). Now, two more Basic Fives, again using the 2nd one to get into position for Fig. IV. End Fig. IV in Clos. Pos. in LOD —and for the grand finale: One Basic Five, followed by Fwd L (S); Fwd R (S); Fwd L—small step—press against floor (Q); In place R (Q); Corte bwd L (S)—hold for dramatic emphasis—curtain.

If the dance routines do not come out quite even with the music—a) add or subtract Basic Fives; b) add more of Mr. Luis' Basic Step combinations at intervals; or c) repeat, later in the number, any of the figures which seem attractive.

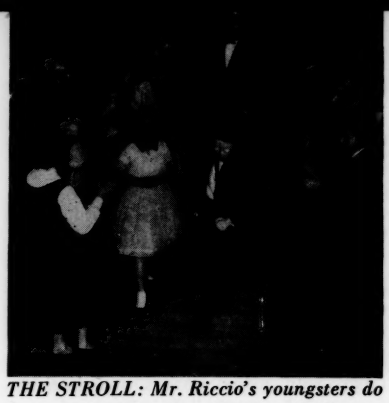
Many pleasing effects are possible when Tango is presented as a group number.

Entrance: Any number of Basic Fives to get all couples on stage and into circular formation; alternate Basic Fives (Clos. Pos.) with Diagonal Fives (Semi-Open Pos.)—either two of each, or singly; couple No. 1 does Basic Five while couple No. 2 does Diagonal Five, and couple No. 3 does Basic Five while couple No. 4 does Diagonal Five, etc. Couples may enter from same side or opposite sides. The balance of the number may be performed with all couples dancing in concert. Or, at some point in the proceedings, mass all couples in the background while each couple in turn dances the same and/or different figures alone as a duet—with remaining aligned couples moving alternately fwd and bwd with Basic Fives, first Basic Five in LOD, then reversing the 1st 3 movements (Man: Bwd L (S); Bwd R (S); Bwd L (Q); Girl counterpart) of the next Basic Five to move opposite to LOD, etc. This keeps the ensemble out of the way and in one place, and gives them something to do, rather than standing awkwardly around awaiting their turns, as each succeeding couple shines alone.

Exit: Duplicate the entrance; select, from those suggested, a version that differs from the one chosen as an entrance; or alternate Basic Fives with the 2nd "Glamour Quickie" described on p. 80 of the Feb. issue.

Don't think that Tango is the only Round Dance, or that *Milondita* is the only Tango. Mr. Twinn wrote BALLROOM USA: "In reference to your article, *Anyone for Tango,* in the Jan. issue, our Round Dance pupils tell us they really feel as if they are dancing when they Tango. We believe Tango to be one of the most satisfying and relaxing forms of dancing. Round Dancers have a sort of 'little world of their own,' for hardly anyone not associated with our type of dancing knows anything about this phase of dance activity. In the past few years I have been using the term Figure Dancing instead of Round Dancing; I believe it to be more explanatory and that it sounds better. When it is an associated activity of Square Dancing, I refer to it as 'Round' . . . Whether progressing no further than simple routines, or continuing to acquire skill in intermediate and advanced work, people derive great satisfaction and enjoyment in the performance of Figure routines well done. Round Dancing—or Figure Dancing—is a marvelous activity and can be participated in for many years without too much exertion."

We are indebted to Mr. Twinn for having sent us material on this and other Round Dances, and for having started us on the subject of this interesting form.



THE STROLL: Mr. Riccio's youngsters do the popular 'American Bandstand' figures.

WE LIKE DANCE SCHOOL

Some Observations on Studying Ballroom Dancing from the Eleven-Year-Olds

Every now and then a dancing teacher stops to wonder whether he is really "reaching" his students. Are they retaining what they are told, not only about dance steps and position, but about proper dress and the social amenities?

Anthony Riccio and his wife, Marge, well-known teachers in Cranston, R. I., recently were inspired to request that the 11-year-olds in one of their PTA-sponsored groups write little essays on *What Dancing School Means to Me,* and also outline on paper some of the dances they had studied. These 6th graders were given a week to complete the project.

Mr. Riccio wrote us that he was so delighted with the results that he couldn't resist sending the papers to BALLROOM USA—with no editing. It was difficult to select a few to quote here, and we wish there were space to reprint them all. Here are some examples, verbatim:

"AT A DANCE YOU SHOULD DO THE FOLLOWING: 1. Always seat your partner first. 2. Always serve your partner first. 3 Always use correct English. 4. If there is food, do not "stuff" yourself. 5. Always excuse yourself when you leave.

Roger Williams

CLOSE ATTENTION: Instructor Anthony Riccio and demonstrators do Cha-Cha.

THE WALK: Mr. Riccio joins his pupils in another lively 'Bandstand' novelty.

6. Always thank your partner for the dance. 7. Always walk around the dance floor. 8. Always introduce yourself. 9. Do not act up during or after the dance. 10. Answer questions politely." *Terry R. Otis*

"WHAT DANCING SCHOOL MEANS TO ME: To me dancing school means being able to dance when I want to go to parties, and knowing such things as standing up when an older person comes into the room, not to walk across the middle of the floor and many others. It also means that I will know how to have a good time without being too noisy, and so on. WHAT DANCING SCHOOL WILL MEAN TO ME LATER: It will mean knowing how to dance and not having to sit out dances because I don't know how to dance. I will be able to follow my partner with ease and not stumble, trip or step on his toes. My name is *Anne Gordon*, I am eleven years old, I go to Robert E. Peary."

"I like dancing school because I meet other people. I like to dance with the boys at dancing school. I like to learn the dances because when I go to dances I know how to dance and when I get older I will know how to dance. Dancing school teaches me manners. I like the music very much too." *Judy Hathaway*

"I like dancing school because a lot of my friends go and that I meet a lot of new friends. It is also good in another way, such as to help me to be neat, courteous, kind, and obedient, and also helps with my manners. Most of all I like every body not just one person. Dancing school teaches me how to dance all different types of dancing. It will help me most when I get older because when I go to dances I will feel confident that I can follow whatever music is playing. It will also make my entertainment more enjoyable." *David Whaley*

"When my mother and father told me I had to go to Dancing School I almost flipped. But when I got to Dancing School I found it was a lot of fun. It teaches me how to associate with other people and not be embarrassed. It also teaches how to dance so I wouldn't be a dead head at a party. By going to Dancing School you learn good posture and how to walk correctly." *Gary Gardiner*

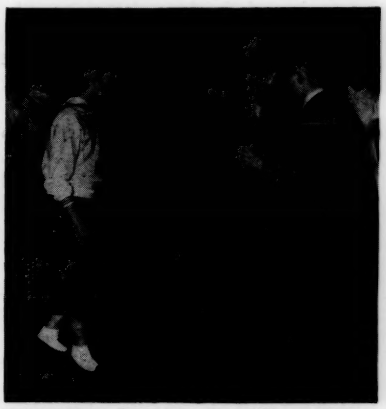
"At dancing school I learn the Bop, Cha Cha, Poka, Tango and the Waltz. I like the waltz best because it's slow and graceful. The boys learn the proper way to ask a girl to dance and how to seat her when the dance is finished. In ten years from now the gentlemenly manor and the dances I have learned will do me a lot of good because I will be more ready for parties and dances and I will be more at ease in mixed groups."

Peter Hendrick

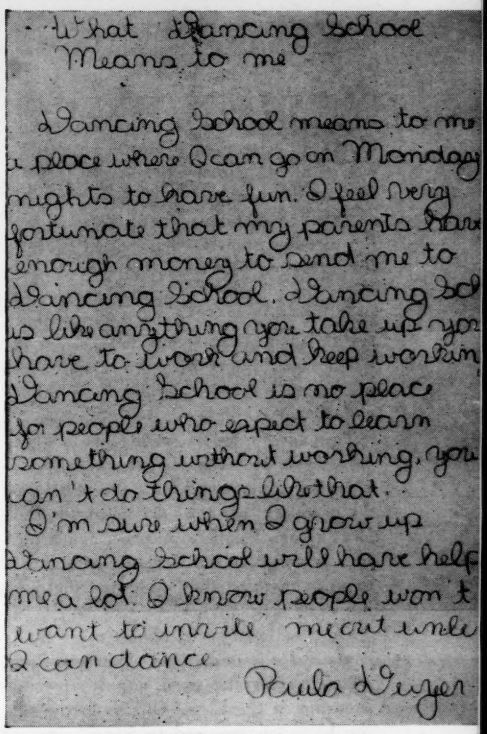
"I like dancing school because it is teaching me manners such as politeness and cleaness. The next reason is that we have a good teacher who is teaching us the Waltz, Bop, Tango, Cha-Cha, Strow, Polka and Linde. Another reason is we always have a few parties through out the year. The last reason is in the next 10 years that follows I will not have to take dancing lessons to get into the Coast Guard Acadamy." *Paul W. Chasse*

By their own words Mr. Riccio's pupils show that they have the right idea about dancing!

He writes us that they have mixed feelings about *American Bandstand*. Many frown on the girls' costumes, he says, and consider that the boys are better dressed. They object to the performers' blank expressions, to the lack of variety of the dances, and to the lack of really good dance music on the show. Many of them think it is "just a supermarket to sell records." Regarding the program as a symptom of the times, Mr. Riccio advises his youngsters to enjoy it, but not to let it ruin their dancing. One slogan of his classes: "Pick the best from whatever you see, hear, or read—and leave the rest for the less choosey."



CHA-CHA: Learning Cross-Step pointers.



What dancing School Means to me

Dancing School means to me a place where I can go on Monday nights to have fun. I feel very fortunate that my parents have enough money to send me to Dancing School. Dancing School is like anything you take up you have to work and keep working Dancing School is no place for people who expect to learn something without working, you can't do things like that. I'm sure when I grow up Dancing School will have help me a lot. I know people won't want to invite me out unless I can dance.

Paula Geyer

HOME ASSIGNMENT: This theme by an 11-year-old shows she has learned well.

With a staff of 7 teachers, Mr. Riccio's classes range from 400 to 600 young people a day. In an early issue we will bring you more about his activities. *D. D.*

•

BALLROOM DANCE ON TV

President of Dance Masters of America Discusses Effect of TV Dance Parties

BY J. HOWARD FERGUSON

(The National Committee for Ballroom Dancing has asked each of its member associations to prepare an article on a phase of ballroom dancing for publication in BALLROOM USA. This survey is the first of the series. Ed.)

At the request of our representatives on the National Committee for Ballroom Dancing, I recently made a survey among the eighteen affiliated clubs of the Dance Masters of Amercia on the effects of TV ballroom dancing shows. Almost without exception the replies to our queries were that all TV ballroom programs have been a great help in the promotion of ballroom dancing, regardless of whether or not they have come up to the dance teachers' standards on posture, dance position, dress, etc.

Throughout the country there are very few adult programs featuring ballroom dancing. The one which seemed to get top rating with our members was the Lawrence Welk program. The Arthur Murray Party is considered interesting and well presented—one which creates an interest among the dancers who are a little too mature to be concerned with the teen-age shows. The general reaction from teachers is that the Arthur Murray Party is a bit deceiving in that the participants are, for the most part, professional dancers and entertainers. While we do not agree with Murray's studio practices, his program has stimulated enthusiasm for dancing.

Teen-age programs seem to be a different story. Most of the teachers are far from being in accord with the policies of the producers of shows originating in their local areas. Etiquette is poor, dance position is terrible, the dancers are allowed to wear anything they wish, and the dancing is of poor quality.

On a national scale, almost every report contained a comment on *American Bandstand*, by far the most popular teen-age program in the U. S. On the credit side, the boys are required to wear coats and ties, which is as it should be. Comment on the girls' attire was that, though they looked fresh and neat, some of them wore unbecoming tight skirts, which gave an unfortunate impression as seen on the video screen. Dancing on *Bandstand* is fair, positions are both good and bad, and etiquette is very lax. Though the dances lack variety, almost every teacher reported that pupils demand to learn the different novelties seen on the program, such as *The Stroll*, *The Walk*, and so on.

On the subject of *American Bandstand*, I would like to say to Dick Clark that, because his program has the Number One spot with the youngsters, he could do a great service to the dance profession by diplomatically correcting the positions of some of his dancers, by instructing his boys to escort their partners to chairs after a dance, etc. On the TV screen, these defects are glaring.

Today's teen-agers do, indeed, go for Rock 'n' Roll, and inasmuch as Clark's program is a record promotion proposition, I can see his point in playing that type of music. Because of his standing he could very easily promote a greater variety and rescue his show from the inevitable monotony of continuous Rock 'n' Roll.

To the dance teachers let me say that *Bandstand* has contributed enormously to the growth of ballroom groups for the youngsters. Many times we hear from our pupils, "But this is not the way they dance on *Bandstand*." It takes a very wise and understanding teacher to convince them that they must learn to dance the proper way, with good posture, good dance position, correct basic steps, and a sound rhythm to insure their future success as dancers. Furthermore, they must be made conscious of proper etiquette and be helped to develop pride in dressing correctly so they will be making the best possible impression at all times. A good ballroom teacher can accomplish this, and much more, without criticizing or denouncing the modern teen-age style of dancing.

Summing up the situation, the TV shows are furthering the idea of social dancing. Now we hope this interest can be turned toward good dancing, not just "free-style" prancing!

•

NEWS OF BALLROOM DANCE

HERE AND THERE

On April 8 in Winona, Minn., Russell Curry, director of the Curry School of Dancing in Boston began his annual lecture tour, which finishes in mid-June in So. Calif. He appears before parent groups and school audiences in presentations entitled *It's a Date*, *Stepping Out*, and *There's Rhythm in Your Bones*. The Curry classes were founded in Boston by Mr. Curry's mother over 35 years ago. The original enrollment of 150 has now grown to more than 10,000 and covers more than 30 towns of the area.

John Clancy's Ballroom Workshop in NYC holds a summer session June 23-Aug. 15. Eva Landau, ballroom teacher formerly of NYC who recently completed a training course at the Clancy Workshop, is now teaching in Sepulveda, Calif. . . . Claire Bloss, a charter member of the NY Society of Teachers of Dancing, who taught ballroom classes at the Hotel Plaza in NYC for more than 40 years, died April 9 in NYC . . . Doris Weber Zea, ballroom teacher of Brooklyn, NY, was elected Pres. of the NY Soc. of Teachers of Dancing on April 13. Mr. Zea is also a delegate from Dance Masters of America to the Nat'l Committee for Ballroom Dancing.

BALLROOM COMMITTEE

At their Mar. 23 general meeting, at the offices of DANCE Magazine in NYC, the Nat'l Committee for Ballroom Dancing voted unanimously to approve the application for membership from the Associated Dancing Teachers of So. Calif. (DMA Club No. 1), which came via a letter from the club's president, Charley Baker. (The original idea of the Nat'l Committee, in fact, grew out of discussions several years ago with members of the So. Calif. club.) The addition of the West Coast group was particularly welcomed, since the Nat'l Committee is making a special effort to have the best possible regional representation. Projects such as standardization, dictionary terminology, contest rules, etc., require information on ballroom methods from the whole country.

The meeting set up a committee to prepare a consolidated Ballroom Dictionary. Sources will include the dictionaries published by Dance Masters of America, Dance Educators of America, *Dance Beat* and DANCE Magazine. Carl L. Braun, Jr., Pres. of the Nat'l Ballroom Operators Assn., reported on that organization's activities and worked out several plans for collaboration with the Nat'l Committee. Members also worked on an open letter to producers and emcees of the various ballroom programs on TV, as part of a campaign to improve standards of dancing and music on those shows.

MODEL DEPORTMENT: This trick photo, by the San Bernardino, Calif., Sun-Telegram, shows two courtly members of Margarita Otero Russell's Los Amigos Dancing Clubs, Janice Jacobson and John Mitchell, superimposed on one of Mrs. Russell's invitations.

Contemplated future activities of the Nat'l Committee include the handling of American teams' participation in international contests. Helen Wicks Reid, chairman of the Contest Rules Committee, had been requested by Leonard Etheridge of the *London Star* to investigate the possibilities of sending US teams to this year's Star Ball competition in London. It was felt inadvisable to attempt American participation this year. Mrs. Reid plans to go to England in June to attend the

convention of the Imperial Society of Teachers of Dancing, and to discuss the inclusion of American dancers in British contests with Mr. Etheridge and Arthur Franks, chairman of the International Council of Ballroom Dancing.

MIDWEST BALLROOM NOTES

Dramatic doings at Chicago's Aragon Ballroom. On Mar. 31 an explosion in an adjoining cocktail lounge caused damage to the outer lobby and to the backstage area. Luckily, the vast and famous floor was unharmed. Repairs and cleaning up smoke damage will keep the establishment closed for a month, reports Andrew Karzas, son of director William Karzas, who has now completed Army service and is back at the Aragon. The last fling before reopening was a free street dance outside the ballroom on Easter Sunday night. Chuck Foster's orchestra played from 2 trucks. Despite cold and rainy weather, some 500 dancers showed up for the event.

The Chicago Nat'l Assn. of Dance Masters, in addition to daily ballroom work during normal school and convention, will have an all-day ballroom session Aug. 8 . . . Jim Lounsbury's *Record Hop* TV program for teenagers on Saturdays has been extended to 90 minutes.

Teachers, why not give a Cotillion as part of your annual program? They really sum up all the year's training in both dance etiquette and variety of steps. The popularity of Cotillions is increasing, not only with the younger set, but with the various clubs and organizations . . . Bobby Rivers has an unusual set-up. He has 9 groups of Jr. High students, 7th and 8th graders, in 9 different towns around Chicago. In some of them he and his wife have a studio, in others, they rent halls for the classes, called *Fortnightlies.* At this time of year they have competitions in each group, and on May 10 they have an "area contest." These, they feel, stimulate end-of-season interest. *Louise Ege*

BALLROOM IN THE SOUTHWEST

Inquiries coming in from as far as Conn. and N.Y. for participation in the all-youth contest, the Sweetheart's Ball, in Culver City, Calif., on June 21. Big problem, of course, is cost of transportation. Note to ballroom operators: loss of revenue and touring big bands has been the subject of many studies. Coordinated sponsorship of qualified ambitious teen teams will pay dividends. These are your customers next year. The New Mexico Ballroom Revue of Santa Fe is sponsoring 4 teams.

On a visit to Calif. it was good to be with the Terpsichoreans again. Fresno chapter was host to the S.F. and L.A. membership on Mar. 15 at the Sunnyside Country Club. Fox Trot contest winners were Tiff and Miriam Payne, with Herman and Florence Scholtens 2nd, and Louis and Mary Mikita 3rd. Jeff Jeffries, coach of all 3 chapters, provided his usual top floor show with partner Bertie Warren. A beautiful 5-team precision waltz by the Fresno hosts proved this newest chapter truly worthy. The sensational team of Bobby and Barbara (Burgess and Boylan) arrived in time to receive 4 curtain calls after appearing on the Disney Mousketeer TV show in Hollywood. Coaching by Jeffries has made these 16-year-olds exciting dramatic performers. They will be seen shortly in Las Vegas. *J. H. Vandapool*

Jack B. Mitchell

SOLID FRONT: Despite severe snowstorms, these members of the Nat'l Committee for Ballroom Dancing gathered for the Mar. 23 meeting at the offices of DANCE Magazine. L to r (seated): Eddie Roberts, DEA; Viola Kruse, DEA; Toni Holmstock, Dance Mag.; Nino Settineri, DEA; Bill De Formato, DEA; Renee Hill, Penna. Assn. of Dance Teachers; Dorothie Howell, NY Soc. of Teachers of Dancing; Doris Weber Zea, DMA; Adelaide Courtney, DMA; Edna L. Passapae, NY Soc.; (standing) Donald Duncan, Dance Mag.; Katharine Dickson, Dance Teachers Club of Boston; Dorothea Duryea Ohl, Dance Mag.; Viola Austin, Amer. Soc. of Teachers of Dancing; Helen Wicks Reid, Amer. Soc.; Catherine McVeigh, Amer. Soc. and Phila. Dancing Assn.; Carl L. Braun, Jr., Pres. of Nat'l Ballroom Operators Assn.; Russell Curry, Dance Teachers Club of Boston.

SIDELINES SYMPOSIUM

THE SWIVEL

All sorts of rumors are flying about as to where that new teen-age fad, *The Swivel*, came from. Regardless of who is responsible for its emergence today, I know where it really came from, and so would any other old-timer in the dance field who was brought up on a diet of *Highland Flings* and *Sailor's Hornpipes.*

Remember that Hornpipe step we used to call "Hop, toe; hop, heel; hop, together"? (Hop R, touch turned-in L toe to left side; hop R, touch turned-out L heel to left side at approx. same spot as toe; hop R, step on L next to R—or step on L in 5th pos. front. Repeat all, beginning with other foot.) Substitute, for the "hop," a swivel movement on the ball of the supporting foot; use 6 beats of music for each complete set of movements as in Lindy Six (instead of the Polka rhythm of the Hornpipe)—and there you are.

THE SWIVEL

Start with feet together, facing fwd.

Swivel on R (ball of ft) to right, touch L toe (turned in) to left side—1

Swivel on R (ball of ft) to left and touch L heel (turned out) to left side (at approx. same spot touched by toe)—2

Swivel on R (ball of ft) to face fwd and step on L beside R—3

Swivel on L (ball of ft) to left and touch R toe (turned in) to right side—4

Swivel on L (ball of ft) to right and touch R heel (turned out) to right side (at approx. same spot touched by toe)—5

Swivel on L (ball of ft) to face fwd and step on R beside L—6

This has been seen on the various teen-age TV programs — and picked up by teen-age viewers — as part of a Lindy, in which they sometimes dance it in a One-Hand-Clasp Pos., either facing one another or side-by-side; or with no contact — remaining upright throughout, or gradually bending the knees to a crouch-

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ing position and returning to upright position (girl doing "4,5,6" while boy does "1,2,3" — and vice versa). From the waistline up, the dancers remain facing fwd; the body moves only from the hips down, the "swivel-hips" movements coinciding with the corresponding swivel movements on the ball of the foot.

The Swivel has also been incorporated into *The Circle Dance*, or *Circle Lindy*, as it is sometimes called. You know that group number — where the dancers form small circles (3 or 4 couples) with joined hands, all facing inward, and dance Lindy Six in unison. Then one person at a time breaks from the circle, making a complete turn on the 1st 4 counts, passing in back of his neighbor to take his new place in the circle on the other side of his neighbor (on Cts 5 & 6).

CIRCLE DANCE

Circle formation facing inward, joined hands, alternating boy and girl. All dance Lindy Six in unison — either all begin L, or boys begin L and girls begin R (I prefer this).

Fwd L (ball of ft)	1
Drop L heel to floor	2
Bwd R (ball of ft)	3
Drop R heel to floor	4
Bwd L (ball of ft optional)	5
Step in place R	6

The girl dances the same, *not* counterpart, beginning with her R.

To turn with this Lindy Six: turn ½ to left on Counts 1,2; complete left turn on Counts 3,4; Counts 5,6 remain as given Or same turning to rt, beginning on R.

To travel with this Turning Lindy Six: the traveler releases his hands from his neighbors' (the rest of the circle remain with linked hands) and passes in back of his left-hand neighbor as he makes his complete left turn (Cts. 1,2,3,4) to take his new place in the circle on the other side of that neighbor — who releases *his* partner's hand to allow traveler to rejoin the circle in his new place—and joins hands with those on either side of him. All in circle again have linked hands, the traveler has changed places in the circle with his left-hand neighbor, and all in circle now do Cts. 5,6 in unison. Or same turning to right, beginning R, traveling to right around the circle.

Suggested combination: Two Lindy Sixes in place in unison; first girl travels one place to her right in the circle (Turning Lindy Six), while others continue with Lindy Sixes in place in unison; one Lindy Six in place by all (traveler in new place in circle); first girl travels on again one more place to her right (as before) and others continue with Lindy Sixes in place in unison—keeping this up until the first girl traveler has returned to her original place in the circle. Then the first boy starts traveling to his left around the circle, following the procedures outlined for the first girl traveler. Continue in this manner, alternating girl and boy travelers, until each one in the circle has had a chance to travel. Finish: One Lindy Six in place in unison, all once more in original places in circle; all remain in place in circle and each does Turning Lindy Six in place *wtihout* traveling.

D. D. O.

Jasper Nutter

KING AND QUEEN: "Mouseketeer" Bobby Burgess of the Disney TV show, and his dancing partner, Barbara Boylan, reigned as King and Queen of Derrall and Chloe Call's 3rd annual Medal Ball, held Mar. 29 in Long Beach, Calif. The 16-year-old pair were elected by popular vote of the 9,600 membership of the Calls' 78 teen-age cotillion clubs.

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(continued from page 66)

Joffrey Theatre Ballet. It seems as though his theatre-image has tarnished a bit.

A few years ago, Mr. Joffrey came out of the West like a balletic Lochinvar. He began creating works, sometimes with daring and sometimes with simple, youthful verve. And through them all there flowed a fresh concept of dancing style—an almost Romantic minuteness of detail quickened with a light, young, American bounce. This was indeed the beginning of a bright new ballet image. And the dancers trained by Mr. Joffrey fitted into that image like the lozenges of color in a stained glass window.

But, if one can judge by this single performance of the Robert Joffrey Theatre Ballet, (the first full one in New York in three years), his theatrical approach is now more conventional. This was inevitably reflected in the dancing. Even Mr. Joffrey's luminously pastel *Pas des Déesses* had somewhat lost (with the exception of Françoise Martinet as a piquant Taglioni) the delicate suspension in its movement quality.

The company now does works by choreographers other than Mr. Joffrey. Included on this occasion were Todd Bolender's *Whirligig* and Job Sander's *Contretemps*. Even these two gifted choreographers seemed under the pall of conventionality.

It is to Mr. Bolender's credit that, despite his longtime contact with Balanchine, he was willing to attempt an abstract dance to Mozart. But its brisk patterns seemed rather unrelated to Mozart's inherent courtliness.

Inspired perhaps by the French film, *The Game of Love*, Job Sanders gently mused upon the plight of the middle-aged lady (performed with touchingly bewildered dignity by Beatrice Tompkins) caught in a brief seaside interlude with a young boy. Of all the arts, the dance is most capable of reflecting the sub-surface of social amenities. But Mr. Sanders chose to sift through only the top layer.

Robert Joffrey's *Le Bal* terminated the program in a burst of Hispanic flirtation. The work has more style in its revised state, and on a program of more substance, it would be an ideal closer.

The company, headed by Miss Tompkins, Gerald Arpino, and Dianne Consoer, performed with spirit but with a minimum of individual flair.

Helio De Soto and Howard Barr were the excellent duo-pianists.

THE END

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LETTER FROM JAPAN

(continued from page 15)

Toyko we often spent from 9 in the morning to 9:30 at night, when the performance was over, in the theatre. This doesn't give one much time for shopping, but we managed. Most of us had clothes made, since the Japanese sew so beautifully and will copy anything you show them in their wonderful fabrics—silk, pongees, satins, and raw silk. Screens, scrolls, parasols, paper decorations, tea sets, lacquer ware and, most of all, pearls, got all the attention we could manage.

Audience reaction to our performances was polite, with scattered applause, which somewhat annoyed and distressed us. But the reaction in the papers and the remarks of the people to us personally were most reassuring. Naturally comparison to the Bolshoi, which had just been there, was frequent at first. But since we are so different there was no real point of comparison. They seemed to enjoy the differences, but found us somewhat cold, certainly younger, and technically equal. We were frequently televised, much to our pleasure, since Japanese cameramen create real poetry. TV is everywhere.

Our last night was something to remember! The audience threw bouquets, tape and confetti at us. We were instructed to kiss the flowers and throw them back (we were not always so well informed about protocol.) It all resembled a huge New Year's Eve party, with the audience yelling and applauding and we on stage having the time of our lives throwing back bouquets and tape—it was as warm and demonstrative as anybody could ever have dreamed of.

They liked us, and we like the Japanese. Their great politeness, individual friendliness, patience and charm are universal. Like all people, taken en masse in a station or street, they're rude, inconsiderate and have very little sense of the right of the individual that Americans hold so dear, even on the street! They are great "little present" givers—fruit, wooden sets of farm scenes, fans, scarves and pictures. They can sometime exasperate your patience with their continual bowing, smiling and insistence that they understand you. But they try to understand and to anticipate your needs more than any people we've ever known. They're efficient and thorough, quick and quiet when they succeed. All in all, we're very glad we came . . . and here's Osaka.

Marian Horosko
Osaka, Japan
April 8, 1958

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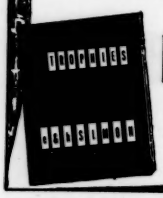

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TAP SERIES

TAP DANCING TO CLASSICAL MUSIC

BY PAUL DRAPER

You have advanced, I presume, beyond the world of slaps and shuffles, pull-backs and wings. You would, I hope, like to make use of your progressing techniques. One of the best ways I know to do this is to make up a tap dance with classical music. The word "classical" has for many people unfortunate connotations which I would like to dispel. It is generally thought to mean music which is not easy to understand, is not popular, and which never has a tune you can sing—much less dance to. And I nearly forgot to say it also never has a beat, is real dead, square and antedeluvian. Now there is such music, but it isn't described by "classical"—it's described by "bad." There is as much bad classical music as there is bad anything else that engages man's expressive needs. I'm not suggesting you try dancing to it. I am suggesting you try some of the good music in the classical field.

The word "classical" (aside from the literal pre-nineteenth-century meaning) is used to define an area in music in which there are much broader limits for the development of melody, harmony and rhythm than in popular music. The first advantage this bestows on the dancer is a wider choice of stimulation than can be furnished in the popular field.

There is practically no idea for a tap dance which cannot find its ideal accompaniment in the vast area of classical music. Most classical forms of composition began as dances. Bach's suites and partitas were all composed as a series of social dances. The symphony grew out of a suite made of four of these dance forms. Not until the development of the sonata form in the nineteenth century did music attempt to depart from the measured rhythmic tread of peasant and court dances. Even in this departure, called the Romantic Period, the echoes of *gigues, courantes, sarabandes, bourrées* and many others remain to remind us that freedom of expression often has its roots in the very patterns we eschew.

There are literally thousands of pieces available for dancing. And they do not all require the services of a concert pianist. Some of them are difficult to play, many of them aren't. If you have learned a waltz clog to the average waltz of repeated

ONE, three ONE, three ONE variety (the "two" is understood), you will be delighted dancing it to a Bach or a Handel *minuet* where the accents are not so stridently concentrated into a single pattern of predominant ONES, but run gently throughout, mingling with the melody in eighth notes to produce a far longer rhythmic line than a popular waltz. I think you will find yourself so secure in these flowing rhythms that you will invent all sorts of syncopations and dynamic changes (loud and soft). You will discover these have a more subtle and pleasing effect than you ever had in a waltz. I particularly recommend the third *Prelude* from the first book of *The Well Tempered Clavier*. This isn't a *minuet*, but it is in ¾ time. It is very short, and is one of the most danceable pieces I know.

The *Minuet* from the *Alcina Suite* by Handel is a good deal easier to play and also delightful to dance to. I use four of the dances from this suite—the *Minuet*, *Sarabande*, *Musette* and *Tambourino*—they are among my most successful.

In 4/4 time, there is another Bach piece, the *Gigue* from the B-Flat *Partita*. This has both swift running rhythms and spaces for small jumps. I guarantee you a sensation of skimming and floating which you have never experienced before.

Most of the composers of this period can provide you with a wealth of inspiration. Vivaldi, Scarlatti, Telemann, Paradies, Couperin (there were thirteen Couperins, not all equal in stature), Purcell and Byrd are some of the better known ones. Listen, listen, listen. You cannot help but be inspired to new combinations of old steps and to new rhythms you never dreamed existed. Listen to the second movement of the Mendelsohn *Italian Symphony*. It is hardly practical for recital purposes — symphony orchestras aren't very economical—but the solid bass beat and the hint of blues in the melody will give you ideas worth far more than the price of the record.

If you have been used to the A,A.B,A form of jazz composition, you may not even know that it isn't the only way music is ever written. Nor are eight bars the only length a tune can have. Melodic and rhythmic phrases can be any length so long as they balance each other. Metre can vary without upsetting the flow of accents. Syncopation and off-beats are as old as a stumble or a heart-beat missed in fear or love. Listen and explore. You will, I think, be very pleasantly surprised, and find you can keep your crew cut too.

THE END

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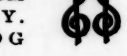

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PETIT AND ZIZI

(continued from page 43)

ministration," Petit went on. "They are like the directors of a bank. You cannot have inspiration when you are paid every month like a civil servant and retire with a pension at forty-five. It is good only if you have to work hard to make something, and then if it does not come off you must work even harder. When you stop fighting, you are dead in this business."

If this is the way things are at the Paris Opera, with art strangled by bureaucracy, ballerinas who are *petites amis du ministre*, and so on, then why does the public stand for it, why do they not demand a change? "Oh," said Petit, "the press is full of articles against the Opera —but nothing will change until the politics change."

The conversation turned to some of Petit's earlier ballets, such as *Les Forains*, *Les Amours de Jupiter*, *Treize Danses* and *Le Loup*, and I asked why it was that he did not maintain a larger permanent repertory—was he interested only in new works, or was it simply a question of economics? He answered that a large repertory must have a large organization behind it. His company appears only in Paris, London, and New York and maybe a few other large cities in America. For this company, too many sets and costumes, etc., would be necessary from a very practical point of view. As it was, he said, thirty-five stagehands are needed for the ballets being presented in the current Broadway season—and there are only twenty-five dancers in the company! "I don't like old ballets anyway," Petit said, but Jeanmaire said she disagreed — she liked the old ballets and wished he would continue to do them.

What about the new ballets? "You will see them—we are dancing this time. When I did the Revue des Ballets de Paris two years ago, it was not as successful as I had hoped. They said there was not enough dancing, so this time it is all dancing."

Would Petit work again in the revue genre? "Yes," he said, "when I did *La Croqueuse de Diamants*, everyone said that it was wonderful, that it opened new doors, that I had invented a new form. But it is very difficult in France. We have no dancers who can sing and talk as well —Zizi is the only one." (Columbia Records has recorded *La Croqueuse de Diamants* on a disc called *Zizi*, released last month.) "Here," said Petit, "you can do something like *West Side Story* because you have the people, but in France only the bad dancers learn to do jazz and that

kind of thing."

In the U.S., we have, of course, a very lively *avant-garde* which is interested in exploring new ways of dancing. What about the young French choreographers we keep hearing about? Are they interested in introducing new ideas in movement, or is it just gimmicks . . .? Petit interrupted impatiently: "They do not introduce anything. They imitate everybody — me, Massine, Balanchine, Robbins — and in the middle of all that they just walk. Balanchine and Robbins are more *avant-garde*, they are real and true and they know what they are doing." Why, then, are the French critics so enthusiastic about these young choreographers? "Not the important critics — in the important papers they get two lines—but some critics like to think they are discovering something new, and then the young choreographers invite them to dinner, they talk to them about what they want to do, and so they get five pages about them in the ballet magazines, while I get only one page."

What about critics in general? "It is like the Opera," he said, "too much politics and intrigue. It means much more to me when I get a front-page story in a newspaper saying that my show is a great hit, or when a member of the Académie reviews Zizi's new movie in *Le Figaro*." As for American critics, Petit feels that to some extent they tend to be chauvinistic.

The real ballet public in France, as here, says Petit, is the general public. The best-informed audiences he has found are in London, where you can run for several weeks just for the dance enthusiasts alone. However, Jeanmaire said, when they gave their most recent season in Paris at the Alhambra, a large music hall seating about 3,000, it was wonderful to see how many ordinary people came who had never come before, as opposed to the more fashionable clientele that attended previous seasons at elegant little theatres like the Marigny and the Théâtre de Paris.

At this point, Petit got up and said,"I must go and buy a present for my daughter," and he disappeared in the direction of a display of toys. Jeanmaire, whose vivacity and charm are no less captivating in person than on stage, answered a question about whether she wants to do more musical comedy? "Oh yes, I love it," she said, "but Roland wants to do ballets at the moment, so I have to dance. But last year I did a *whole hour* of singing at the Alhambra"—she clapped a hand over her mouth in hilarious disbelief—"a whole

(over)

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PETIT AND ZIZI

(continued from page 81)

hour, all by myself. I was frightened, but I loved it. I loved doing the musical here, too, even though it was not good. You learn so much even from doing something that is not good."

Petit appeared waving a pink plastic roller-skate. No, that would not do, his wife said—Valentine might fall and hurt herself. Did Jeanmaire find that musical comedy work is much easier than dancing? "Oh yes, dancing is too much hard work, let's face it! I go to class here in New York and the dancers are *so* serious—if you are going to be so serious like that every day, what good is it? What good is it if you do not laugh?"

Petit returned carrying a brown paper parcel, and they gathered together their paraphernalia. The final question in this brief encounter was "Are you going to see Martha Graham?" (Graham was giving one of her very rare performance seasons at the time). They both pulled their faces long and shook their heads, saying nothing. There was no time to pursue the question. The answer was possibly to be found in Jeanmaire's "What good is it if you do not laugh?" *THE END*

KREUTZBERG

(continued from page 45)

are etched more sharply now; they bespeak the maturity of a man whose creative work has run the gamut of human emotion: it is the face of an artist who has danced of comedy and tragedy, worship and sorcery, tolerance and bias.

The totally shaven head has been Kreutzberg's "trademark" since 1926 (Yul Brynner, please note!), when he decided to sacrifice his blond hair in order to portray more powerfully the role of an eccentric court jester in the ballet pantomime *Don Morte*, based on a novel by Edgar Allan Poe. Ever since, Kreutzberg has used head pieces, masks and wigs made and designed in such ingenious and magic ways that audiences have frequently identified them as integral parts of his dance works.

The interior of Kreutzberg's house is again proof of the very visual talents of the dancer. Doors are framed with decorations painted by him, mural-style, directly onto the rough, white, calcimined walls; done in his own free adaptation of Austrian peasant motifs, they suggest just a trace of a tongue-in-cheek Baroque quality. He has decorated wardrobes, doors, chests, mirror frames and kitchen utensils in this fashion, creating a happy and very personal form of artisanship

—a primitive mélange of lacquer and legend.

In his study there is a large rug with strong reds and black on a gray ground, woven by American Indians and acquired by Kreutzberg on an Arizona reservation long before Indians sold "tourist art" to Fred Harvey's track-side restaurants. In the library, the couch and chairs are upholstered in brown-and-black batik material from Java; one wall is dominated by a large, flat-hinged leather figure from a Balinese shadow play. In the corner of the dining room an antique brown peasant table, its wood surface silky to the touch, gives silent evidence of having been used by many generations. On the wall above it is a votive lamp found among the remains of a little church in a remote alpine hamlet.

During Kreutzberg's frequent and prolonged absences his home is cared for by his sister Mirza, a vivacious and charming gray-haired woman whose eyes have the same humorous twinkle as her brother's; her feminine touch is evident, if unobtrusive, throughout the house.

At the far end of the ground floor there is a medium-sized studio, one corner occupied by a huge black grand piano which is used by Friedrich Wilckens, Kreutzberg's musical collaborator for more than twenty-five years. The studio is a fairly barren work space, unheated in the winter, its walls lined with battered suitcases which show the wear from years of traveling on trains, planes and ships. Here and there, swatches of new costume material are strewn around, a beautiful Japanese silk kimono hangs unceremoniously from a very ordinary wire hanger, costume sketches are tacked casually on closet doors. This room definitely conveys a workshop quality, in strong contrast to the beautifully groomed atmosphere that prevails everywhere else.

Chinese masks, Indian prayer rugs, a smiling Buddha, a Persian horse, an Austrian bishop's tiara, lengths of sari cloth —all fit into the home of an artist whose possessions from many corners of the earth make it come alive with his presence. He has succeeded in correlating a multiplicity of styles into a homogeneous, easy-to-live-in house. By refraining from creating a "museum piece" setting, his innate sense of design and color has strung together centuries of art in such a manner as to make his little Tyrolean home a truly cosmopolitan residence.

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PART VII — COUPÉ

BY THALIA MARA

The term **coupé** is derived from the French verb **couper**, meaning "to cut." The term is, as with all ballet terminology, descriptive of the step. The action is, literally, a cutting away of one foot, from the floor, by the other foot.

The step **coupé** may be performed in a variety of ways. It may be performed through the balls of the feet, as a **terre à terre** step, or it may be performed **sauté**, in which case it requires a good **ballon** on the part of the dancer to make the step appear light. It may be performed with the feet raised to the **cou de pied** position, **devant** or **derrière**, or it may be performed with the legs extended to point **devant** or **derrière**.

In its simplest form it is merely a linking or preparatory movement, used to change feet for the start of a step or **enchainement**.

For example: the dancer stands posed for the start of a variation. He stands on the right foot with the left pointed to **croisé derrière**. His first step is to be a **ballonné devant** with the right foot. In order to be in the proper position, from which to perform the **ballonné**, he must first execute a **coupé**. He begins by drawing his left foot up to, and behind, his right, in 5th pos. on the **demi-pointes**. Then he rolls down his instep, in a **fondu** movement, finishing with the weight sustained over the left foot and the left knee bent in a **demi-plié**. The right foot, at the same time, is raised sharply to the **cou de pied devant**. Now he is in the proper position to be able to perform the **ballonné devant**.

In the same way the movement may be reversed. The dancer begins posed in **croisé devant**, standing on the right foot with the left pointed. He draws the left foot up to, and in front of, the right, to 5th pos. on the **demi-pointes**, then raises the right foot sharply to the **cou de pied derrière**, at the same instant that he rolls down his left instep into a **demi-plié** with the left knee.

Coupés are said to be **dessus** and **dessous**. The **coupé dessus** is, of course, the action of the front foot cutting over the back foot. The **coupé dessous** is the action of the back foot cutting under the front foot.

Coupé sauté may be performed in a series, alternating from one foot to the other; or the **coupé** may be one step in an **enchainement**. Such as, for example, **jeté dessus, coupé dessous, jeté en avant, petit assemblé en arrière**. It is, as the name implies, a jumped **coupé**.

The dancer stands on one foot with the other pointed at the **cou de pied derrière**. He takes a **demi-plié** on the supporting leg, springs up into the air pointing the supporting foot forcefully downward, then alights on the back foot in a soft **fondu**, with the front foot raised **sur le cou de pied devant**. The action is then reversed for the **coupé dessus**.

A series of these **coupés sautés** are an excellent exercise for improving the **ballon** of a dancer, as, if they are performed properly, the action of the insteps in springing and alighting will develop lightness and agility.

Illustrated here are the two **coupés** described in this article: The **coupé** as a preparatory movement preceding a jumping step or a **relevé**, and the **coupé sauté dessous** and **dessus**.

In the next issue I shall discuss the **coupé** as it is performed with the legs extended to point to the front or the back.

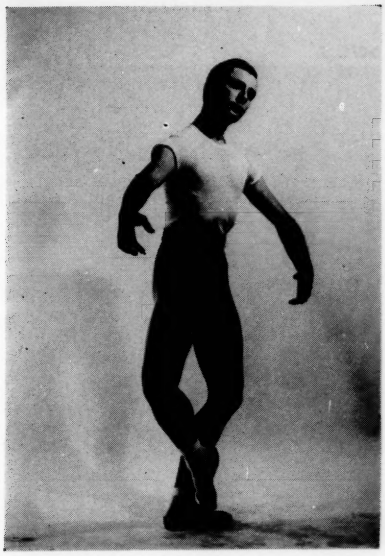
DO'S 1

1. The dancer stands posed in **croisé derrière** position, left foot pointed. Both legs are well turned out from the hips. The head inclines slightly to give a feeling of movement to the pose.

DO'S 2

2. He draws his left foot up to, and behind, his right foot, in 5th pos. on the **demipointes**. Feet and knees are close together, heels turned forward, body well lifted and back straight.

DO'S 3



3. The finish of the **coupé** as a preparatory movement. The dancer has rolled down the left instep in a soft **fondu,** and at the same time has raised the right foot in a sharp movement to the front of the left ankle. The sharpness in raising the foot gives a brilliant quality to the movement.

Photos by Jack B. Mitchell

DO'S 4

4. The start of a **coupé sauté.** The dancer has just bent his right, or supporting, knee in a **demi-plié** in preparation for a spring into the air. The arms are in 3rd pos. low with the right arm front. Note the **épaulement** of right shoulder forward and head turned to the shoulder. The use of **épaulement** lends style to movement.

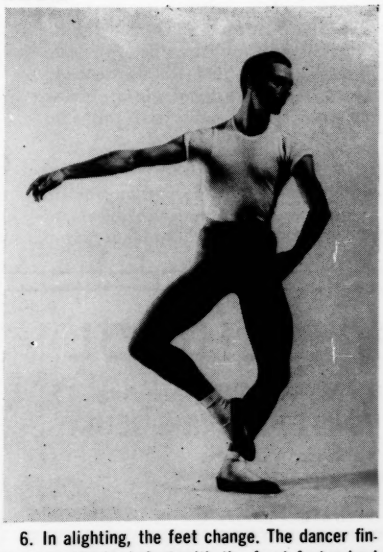
DO'S

DO'S 5

5. The spring into the air. The dancer must push the floor away from his toes, pointing forcefully downward. The raised knee is bent sharply and well opened outward. The raised foot is just behind the calf muscle of the stretched leg.

Our model is Royes Fernandez of American Ballet Theatre.

DO'S 6



6. In alighting, the feet change. The dancer finishes on the back foot with the front foot raised to the front of the supporting ankle. The arms and the **épaulement** have changed, too, so that the left arm is front and the left shoulder slightly forward with the head turned to the shoulder. This is **coupé sauté, dessous.**

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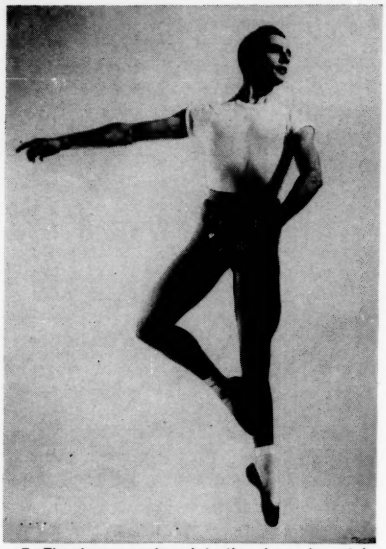
DO'S AND DON'TS

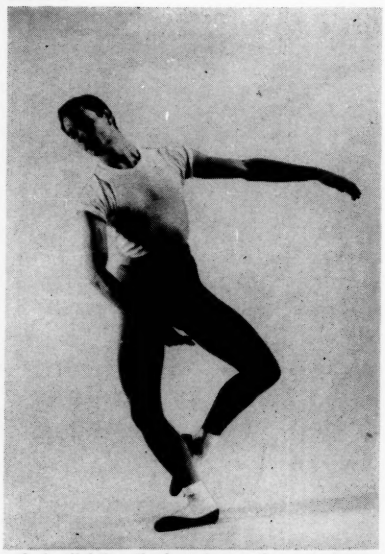
(continued from page 85)

DO'S 7



7. The dancer springs into the air again, retaining his arm, shoulder and head positions. There should be no strain in the shoulders, neck, arms or hands in the effort to spring high and to point the foot. The shoulders must remain down and relaxed.

DO'S 8



8. In alighting, the feet change, the arms change, the shoulders and head change. Again the landing must be soft and with **fondu.** The dancer must always take care that he gets his heels down firmly into the floor. This is the finish of the **coupé sauté, dessus.**

DON'TS

DON'TS 1

1. In springing up into the air the dancer has not maintained the strength he needs in his lower back. The position is awkward and the dancer lacks control for the landing. Contrast this jump to that of #7 of the "Do's."

DON'TS 2

2. Lack of control in the air will surely result in lack of control upon landing. Sometimes even though the dancer has maintained the strength in the back for the jump he will permit his back to "break" upon landing. The result looks ungainly and heavy.

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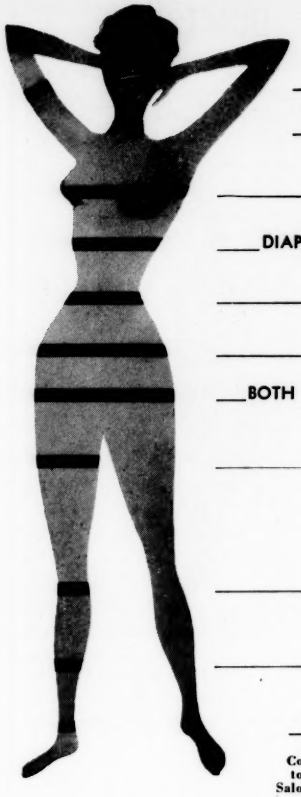

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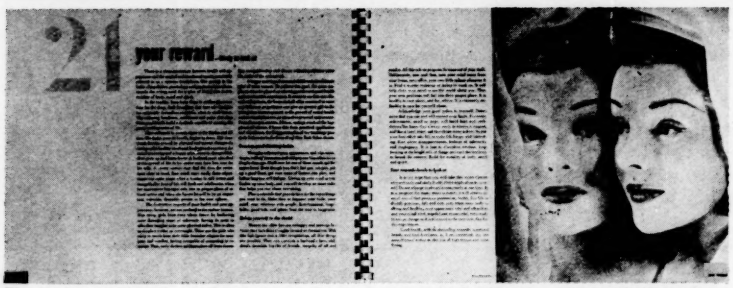

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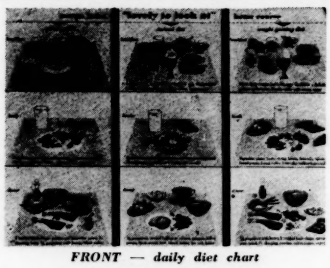

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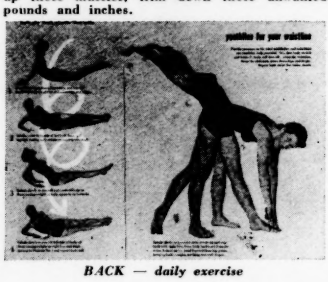

BACK — daily exercise

German book review

(continued from page 13)

new classic ballet. Only through ignorance of the development of Soviet ballet; lack of knowledge of the progressive and reactionary tendencies in the development of pre-Petipa ballet; and self-delusion through the 'l'art pour l'art' theory, could such an opinion be created."

The younger generation of American choreographers fares somewhat better because it is creating "real American ballets with distinctly American plots drawn from rich American folklore." But "the first efforts in this direction resulted in superficial naturalism."

He then discusses Eugene Loring (whose *City Portrait* represents "one of the few attempts at serious social criticism"); Lew Christensen, Catherine Littlefield, and Ruth Page. (He complains that she has not continued her early interest in ballets of a national and popular character. "Her development reveals with alarming clarity how a cosmopolitan ideology of decline in America leads to the decline of art.") And of Agnes de Mille he says, "It is hard to understand how the creator of such sound and vital ballets as *Rodeo* and *Oklahoma!* could also devise psychological-eclectic ballets and in 1948, in her *Fall River Legend*, turn to horrifying decadence. Together with *The Bells* in America, *The Rake's Progress* in England, and *Le Jeune Homme et la Mort* in France, *Fall River Legend* belongs to the same species of decline, demonstrating with unbelievable technical perfection, the elements of evil, ugliness, decline, murder, suicide, death, and perversion."

"The ballets of Tudor are — like the dance compositions of Martha Graham — the most direct expression of decadent psychologizing." Tudor concentrates "on the danced utterances of the sub-conscious psychic proceedings of the protagonists, whose emotions and thoughts are dominated by Freud's psychology of eroticism and sex. Despite differences in their manner of presentation, both Tudor and Graham share the psychological approach . . . wavering between symbolic movements, the sense of which is usually incomprehensible to sound men, and a flat naturalism. Emphasizing the subjective, private, diseased, dismal, painful, abominable, and horrible, they actively further a fear-psychosis, which destroys faith in the victory of the good and beautiful in man's life, and in the progress of mankind toward happiness and well-being."

"If we survey the embarrassing abundance of short-lived and the paucity of durable ballet companies in America, here is the picture we find: Through the emigration of eminent Russians to America, the foundations were laid for the development of an American art of ballet. At first, very sound national tendencies seemed to take hold . . . but after the end of World War II, they were suppressed by the plotless ballet, the psychological ballet, and the light amusement style. Nevertheless, the best American dancers have achieved very distinguished technical results, even if . . . a cool, hard highly brilliant virtuosity has overshadowed the power of expression. The wealth of movement of the classic technique has been considerably extended through an often far-reaching fusion of classic dance, pantomime, and modern dance movement. This movement diversity can assume a positive meaning if it serves a humanistic content and is connected with national forms of movement. In America, however, the technical enrichment often goes hand in hand with an impoverishment and dehumanization of content."

In his chapter called "Modern Dance in America," Rebling states: "The modern dance in America has developed in quite another, and in some respects more positive, manner than in Germany . . . Many representatives of American modern dance uphold a democratic and humanistic point of view and demonstrate a progressive political attitude. And many are connected with the progressive workers' movement and are concerned with critical realism, despite difficulties of a financial, political, and ideological nature."

The author very carefully analyzes the works of Doris Humphrey and Charles Weidman, both of whom receive a very high rating. But this obviously serves only as a platform for the complete demolition of Martha Graham. He admires some of of her earlier works *(American Provincials, Frontier,* and *Chronicle)* for their progressive trend. But of her post-World War II works he says, "It seems as though the artist had suddenly lost faith in the power of her art to work actively in the spirit of humanism and peace. She began to use her strange but highly perfected technique exclusively for the celebration of psychological sophistries and symbolical allusions, the decadence of which often exceeds the bounds of tolerance for a sound man . . . Elements of her theory, however, have been used and adapted in a positive manner by some Israeli folklore groups, one of which performed at the Warsaw World Youth Festival in 1955."

THE END

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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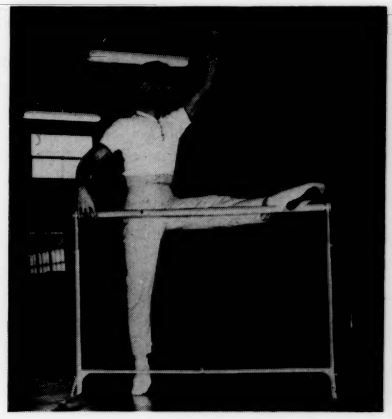

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(Continued from page 91)

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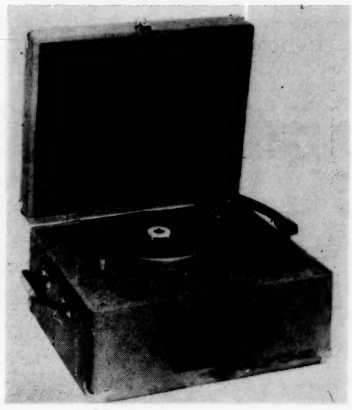

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Its sixty-eight-page Handbook covers elementary goods, playground equipment, gymnasium apparatus and many miscellaneous items used in physical fitness. The new issue includes a double-page spread of items for dance. Stainless steel mirrors, acrobatic tramps, levels, spotlights, and such like heavy equipment are featured. This is the first time a gymnasium or playground equipment company has included dance apparatus. No doubt the influence of President Gordon Packer's wife (the former Blanche Duffy), Dance Instructor at Albins and Hillsdale Colleges, is a contributing factor. For a free copy, write "Ask Packer"—Star Company, Litchfield, Michigan. *THE END*

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(continued from page 6)

Eugene Slavin, now maturing into a dancer with powerful projection and dignity. Dignity in a quieter key made **George Zoritch** a pleasure to see. **Eleanor D'Antuono** and Meredith Baylis, new soloists, are beginning to attract notice. The promising **Rochelle Zide** was out because of an injured leg. A special joy was **Raven Wilkinson,** and **Paul Tennyson** showed authority in a "Raymonda" solo. Gillespie and Tyven excelled in "Cirque de Deux," and Tyven, dancing her 1st Swan Queen, displayed her dazzling line.

Ann Barzel

HOLLYWOOD AND LAS VEGAS

Musicians' strike in Hollywood delaying productions. Warner Bros. hope to start casting "Damn Yankees" this month. **Stanley Donen** and **Bob Fosse** are already at work on the lot. MGM's "The Boy Friend" will have a summer starting date, and Paramount's "Five Pennies" will roll in Oct. Hollywood dancers are doing everything to survive this dreadful period, and there are just as many unemployed choreographers as dancers.

Barrie Chase and **Betty Utti** have been signed by Robert Sidney for MGM's "Party Girl." Sidney is responsible for the "It's Great Not To Be Nominated" no. by Burt Lancaster and Kirk Douglas at the Oscar presentations . . . **Jack Baker** at Prevue Studios using **Carmen Clifford, Ila McAvoy, Sheila Myers, Betty Hannon, Dean Miles** and **Lisa Boughers** in a new TV film . . . The **Terry True Dancers,** featuring **Terry** and **Audrey Allan,** after dancing at Larry Potters' Supper Club and in Bakersfield, are now off to Mexico City for an engagement . . . The **Dorothy Dorben Dancers** will be featured in 3 big production no's at the Orange Show in San Bernardino . . . **Aida Broadbent** stages "The King And I" for the Light Opera Assn.

Ernest Flatt comes to the Coast to stage "Grand Hotel." "Hit Parade" dancer **Tom Hansen** takes over for Flatts' final 4 TV shows of the season . . . **Don Weismuller** staging "Song of Norway" for El Camino College . . . A big new musical being planned for Cabaret Concert-theatre . . . **Betty Grable** brought her night club act into the Moulin Rouge. **Flo Walters** and **Art Johnson** (song and dance couple from Las Vegas' Desert Inn) worked with Betty . . . **Elis Ruhrup** recuperating after knee operation . . . **The Nat'l Ballet of Canada** was well received by the LA public this month. (Soloists **Lois Smith, David Adams** and **Ray Moller** were chorus dancers with the LA Civic Light Opera in 1950.)

LAS VEGAS

The new Desert Spa opens this month with the production team of **Sally Sorvo** and **Carey Leverette** . . . **Mme. Kamarova,** assisted by **Eddie Kreig,** is staging a new show at the Dunes, which features **Shirley O. Mills** (one of the original Jivin' Jacks and Jills at Universal Studios). **Alex Plasschaert, Wal Green** and Eddie Krieg will also be featured.

Jon Gregory gets the choreography credit for the Desert Inn Show "Newcomers of 1928," starring Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi D'Orsay . . . **Barry Ashton** is one of the busiest choreographers in Vegas with a line of girls at El Rancho Vegas which features himself, plus the choreography credit for the French Quarter Revue at the Silver Slipper . . . Dance director **Hal Belfer** back in town for the present Flamingo Show. Hal has just completed engagements in Puerto Rico and Miami plus new numbers for the George Arnold Ice Revue . . . **Jerome Roberts** is the soloist who appears in all of the production numbers in the "Midnight in Paris" revue at the Sans Souci.

Tony Charmoli has been in Vegas for Dinah Shore's 9-day fling at the Flamingo with dancers **Mark Wilder** and **Jack Dodd** . . . **Little Buck,** seen frequently on TV, opened the big Dinah show with his tap no . . . **Cindy and Alberto,** a new dance team, will be held over for another show at the Sans Souci.

Roy Clark

SOUTHERN CALIF. NOTES

Success of 2 lecture-demonstrations by **Gloria Newman & Co.** at **Sark Studios** resulted in an invitation for the co. to perform at **Idyllwild.** Co. includes **Paula Anderson, Carole Eastman, Jean Pyatt, Carol Warner, Curt Curtis, Tony Faso, Dick Oliver, Bob Turk.** Miss Newman guest teaches this summer at UCLA . . . Outstanding in the **UCLA Dance Group's** annual concert was the joint choreography by **Stella Nakadate** and **Sonya Czerniski,** who also shared performing honors in their amusing duet on Cubism. **Jerry Jackson,** because of a dance engagement at Moulin Rouge, was unable to see his own excellent "Le Matin: 1170." The show's tour includes 4 UC campuses and Atherton HS . . . Film of "Pierrot the Wanderer," with **Melissa Hayden** partnered by **Adam Darius** (who choreographed), showed vitality of movement, inventiveness and dramatic clarity. Darius choreographed several no's for **Hal de Becker** with various partners — **Diane Dobson, Mona Frances, Joan Aldrich, Linda Howe.**

Duties at his Toluca Lake school (begun a year ago with his wife, **Natalie Claire**) prevented **Oleg Tupine** from accepting **Yvette Chauvire's** invitation to join her in BRMC appearances . . . **Jan Darian** staging "A Night in the Orient" at Long Beach Mun. Aud.—a natural assignment after his years with **Ruth St. Denis** . . . Pupils of **Mona Frances, Olga Fricker** and **Germaine Ballou** took part in Cecchetti demonstration at Hollywood HS . . . **Rosalie & Alva's Ballet Theatre** in 2 successful perfs. at Dana Jr. HS in San Pedro . . . **Larry Warren** elected Pres. of **LA Dance Alliance** for 1958. Other dancer-officers include **Inga Blanchard, Goldie Ivener, Bella Lewitzsky, Valentina Oumansky** and **Sonora.**

Musical Educators Nat'l Conference took over Shrine Aud. for final perf. of **Bob Thorson's** "Bartered Bride" . . . Dancers for USC "Oedipus Rex" were **Mary Tiffany, Paulette Schafranski, Michael Ann Flaherty** and **Myrna Hess.** Miss Schafranski choreographed . . . **Glaedys Nauman** (Darian Studio staff) featured in So. Bay Press Club Follies . . . **Joanne Bosco** presented 150 girls of Torrance HS modern dance classes in a "Dance of All Nations" concert, with **Bobby Herring, Mary Blount, Diane Hunter, Evelyn Salas, Gerry Day** and **Diane Eschandi** featured. **Ron Montelius,** only male performer, danced with **Marilyn Johnston.**

Lester Horton Dancers were seen in a Bal Caribe midnight show to benefit their theatre . . . **Johnny Frayer, Wilson Morelli** pupil at the **Harriet de Rae Studio,** has joined the **De Cuevas Ballet** . . . **Liz Ince** doing graduate dance work at **Juilliard** in NYC . . . **Evelyn LeMone** of Pasadena to teach for DEA in NYC this summer . . . **Jimmy Slyde,** featured in LA prod. of "Simply Heavenly," **Peggy Lawler,** Pacific Palisades teacher, and **Jean Manninger,** Redondo Beach teacher, are co-choreographers of the So. Bay Civic's "Kismet." Lawler, Manninger and **Dorothy Whitaker** to dance the 3 princesses. **Eleanore Dodson, Eleanor Torres, Mitsey Yonemura, Jan Coviello** and **Lenice Irwin** selected at 1st audition.

John Dougherty

SAN FRANCISCO AREA NEWS

Dance activity has spurted here. Many in Bay Area saw **Jean Erdman** at U. of Calif. Mar. 23. Program was little changed from her SF appearance in 1954, "Changing Women" still has the most impact . . . **U.C.L.A. Dancers** appeared on the Berkeley campus Mar. 25 and at Davis Mar. 26. Directors **Carol Scothorn** and **Pia Gilbert** presented 22 women, 5 men, in works mostly choreographed by students, and performances as a whole were of student calibre, but interesting in freshness.

Players' Guild's March productions in Oakland attracted capacity audiences. **Ron Poindexter's** "Jazz Suite," **Raoul Pause's** two witty "Profiles" and **Marc Wilde's** dramatic "La Strega" had contrast and variety and were ably performed. Pause working on "Emperor's Nightingale" for perf. with Young People's Symph. in Berkeley Community Theatre May 23.

The **SF Ballet** performed in Belmont Apr. 11. Program included "Con Amore," and the "Nutcracker Suite." The co. will appear in Marin County for Marin Music Chest in late summer following the So. Amer. tour. **Lew Christensen's** new "Lady

(continued on page 97)

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(continued from page 95)

ot Shalott" will be on the May 2 and 4 program of the U. of Calif. current festival. On May 23 Christensen's new "Beauty and the Beast" opens (see p. 40).

Peters-Wright Dance Theatre's recent "pops" programs in Berkeley and in SF included about everything from a lyric suite from "Orpheus," reminiscent of the barefoot-flowing-robe-dewy glade school, to a dance drama, "The Trojan Women," with spoken lines from Euripides. In between there were some humorous numbers, and American period piece, "Little Women," suggesting remotely the Martha Graham style, and a series of folk dances climaxed by a spectacular African number by **Al Jones.** Most of the choreography was by **Judy Job, Gloria Unti** and **Lenore Peters Job.**

On Apr. 6 the **Bay Area Ballet** introduced **Carolyn Parks'** "Saint Rita," a 2-act drama to early Italian music with 40 dancers and special Gypsy no's created by **Guillermo del Oro.** Press opinion, somewhat divided, tended to consider it over-ambitious or insufficiently worked out, but commended performance, particularly of the gypsy dances.

Contemporary Dancers presented **J. Marks'** 45-minute dance drama "Beauty and the Beast" at their Center in SF, Mar. 13, 14, 15. Only review your correspondent saw, by Alfred Frankenstein, SF Chronicle, reported theme handled more successfully than many predecessors, choreography with "form and flow, contrast and variety," but "monotonous use of cliches of movement." Recent visitor to their Hq. was **Charles Weidman.**

Ruth Beckford returned from Haiti with numerous films she will use for her primitive dance group in Oakland . . . **Kurt Jons and Vijaya,** of San Jose, gave dances of India at Asilomar, Apr. 3 and are scheduled for late May at San Jose State College, auspices Sangpa, student group sponsoring East-West exchange . . . Mills College presented Sr. and Jr. students in dance concert Mar. 27 . . . **Jenny Hunter and Co.** will perform at the Carmel Bach Festival on July 17, probably 1st time for any dancers in 21 years of that festival. The **Lola Montes Spanish Dancers** will appear at Stern Grove this summer.

Clifford Gessler

DALLAS NEWS

Jurgen Pagels, of the **Legat School,** in Irving, Tex., will be guest artist with the **Split (Yugoslavia) Ballet** this summer . . . The **Dallas Civic Ballet Society** sponsored the Mar. 12-16 showings of the Russian ballet film, "Romeo and Juliet" . . . While in Dallas for a perf., **Marina Svetlova** gave classes for the Civic Ballet and at the **Cranford House for Dancers . . . Gladys and Helen Kingsbury, Virginia Seli, Fanny Louise Carleton, Mary Nick, Maxine Ousley** and **Marshall St. John** attended the **Cecchetti** refresher course Mar. 1 at the **Mary Margaret Niland Studio** in Houston. Cecchetti exams were given Mar. 22, 23 & 24 at the Virginia Self Studio by **Marjorie Hassard** of Detroit and **Jane Carlyle Miller** of Ann Arbor . . . **Marge Bray** directed the Apr. 8 perf. of the ballet "Country Album" in Standford . . . The Baroque Festival of Music, Mar. 9 & 23, was supplemented with dances choreographed by Gladys & Helen Kingsbury, **Mary Nick** and **Toni Beck** . . . Members of the **Edith James Dance Theatre** participated in the Great Play Series Mar. 24, 25 & 26 . . . **Margo Dean** was principal dancer and choreographer for the Ft. Worth Opera Assn's "Aida" Mar. 19 & 20. 12 Ft. Worth dancers were in the corps. **Max Callaway** was Miss Dean's partner. **Lutys de Luz** and **Gilbert Canoya,** currently touring with Svetlova, assisted in final rehearsals . . . The Kingsbury Studio prepared the dances for the Melody Club's "Fledermaus" Apr. 25 . . . **Alwin Nikolais,** in Dallas for a day, gave master classes at SMU and the James Sch. *Toni Beck*

REPORT FROM DENVER

Jean Erdman gave 3 wonderful and varied eves. (solo concert and master classes), attracting large and enthusiastic audiences, at the U. of Colo. in Boulder . . . **Lillian Cushing** gave a lecture-demonstration on ballet teaching for the **Colo. Council of Dance Teachers** . . . The Denver Public Library will have 2 dance groups touring its many branches. Cushing students will do ballet-fairy tales and **Rhoda Gersten** pupils will give folk tales in modern dance . . . The **Ballet Theatre School Workshop** preparing dances for the Civic Theatre's prod. of "Pajama Game." **Jim Alex,** BT's modern jazz teacher, is choreographer. **Currie Pedersen,** one of the school's leading male dancers, signed by **Amer. Ballet Theatre** for the European tour . . . The **Covillo-Parker School,** in a recent concert at Bonfils Theatre, presented the young children in "Hansel and Gretel," with **Kristine Kutsums** and **Kathy Hearn** doing especally well. In contemporary works, **Dick Chiodini** and **Ken Reeves** were outstanding. The school is rehearsing for "Annie Get Your Gun," to be seen in City Aud . . . **Ayliffe** and **Kendra Jones** gave a program for the Denver Hadassah . . . **Martha Wilcox,** Denver U. director of dance, is touring Europe on a sabbatical leave. Her asst., **Dulcy Amter,** as acting director, is choreographing movement for the DU School of Theatre's "The Dybbuk." *Rhoda Gersten*

NEWS FROM WASHINGTON STATE

In conjunction with the nat'l meeting of the Amer. Soc. for Curriculum Development, Seattle was host to the **Nat'l Creative Arts Symposium** on Mar. 7 & 8. Sessions were held in Creative Dramatics, Art, Learning, Writing and Music. The Creative Rhythms sessions were led by

Prestime News

Gladys Andrews Fleming of NYU and **Mildred Barnhart Hoelscher** of Western Wash. College of Education. Approximately 550 people attended the Symposium . . . **Charles Weidman** was in Seattle for a master lesson in Modern Dance and Comic Movement, sponsored by the **Martha Nishitani Modern Dance Studio** . . . Pupils of the **Novikoff School of Ballet** in Seattle are doing a series of educational shows at a local TV station on "The Art of the Dance" . . . The **Dance Club at U. of Wash.** presented their annual Dance Drama Program Mar. 5-8, under the direction of **Mary De Vries.** The theme this year was "The Golden Era" . . . The **Orchesis** group at Western Wash. College presented their annual spring program, Mar. 7 . . . **Margaret H'Doubler** will be a visiting professor at the U. of Wash. Apr. 2 through May 13. She will present 2 courses in Movement Education.

Mildred Barnhart Hoelscher

LONDON DATELINES

The current **Royal Ballet** season is more remarkable for quality of dancing than for creative spirit or originality. 3 revivals have made up somewhat for lack of new works. 1st of these, **Kenneth MacMillan's** "Solitaire" conspicuously lacked the charm, sensitivity and special bite that had made it so appealing in the junior co's repertory. It is really not a work for large opera houses. Next was **Robert Helpmann's** blood-and-guts melodrama, "Miracle in the Gorbals." This sensationalist saga of the impact of Christ's Second Coming on a slum community knocked the popular audience sideways in their admiration, but it's not likely to impress anyone who admires the imagination, invention and integrity displayed by **Jose Limon** in his treatment of an allied theme in "The Traitor."

The revival of Helpmann's other well-revered oldie, "Hamlet," was reserved to form the center-piece of the annual white-tie Gala for the carriage trade on Mar. 17. Theatrically shrewd and dramatically cute, it shows the barest minimum of choreography.

Considerable attention is now being given **Anya Linden,** who had leads in both "Solitaire" and "Hamlet." On Mar. 15 she danced Aurora for the 1st time in London. This, and a subsequent appearance in "Coppelia," showed bright and sparkling personality and very considerable promise, but she is not yet worthy of full ballerina ranking.

The majority of the dancing has been of an extremely high standard, and it is gratifying to note the gradual emergence of a new generation of soloists, notably **Shirley Graham, Margaret Mercier, Antoinette Sibley, Doreen Wells, David Drew, Richard Farley** and **Graham Usher,** and

the already better-known **Maryon Lane, Annette Page, Merle Park, Pirmin Trecu.**

The debut program on Mar. 23 of the new experimental **Sunday Ballet Club** had works by **Alan Beale, David Drew, Wolfgang Brunner** and **Boscoe Holder (Geoffrey Holder's brother).** Though there was plenty of creative promise on view, the 1st bill was not an unqualified success.

Hanya Holm, here for the London "My Fair Lady," gave an entertaining talk at the **British Dance Notation Society** on "Dancing in Musicals" . . . **Benesh Dance Notation** is one of the "products" to be featured in the British section of the Brussels Fair . . . The Royal Ballet appears in Brussels May 26-June 1 . . . On Apr. 6 **Margaret Dale** produced "Les Sylphides" for BBC-TV, with **Nadia Nerina, Philip Chatfield, Rowena Jackson** and **Julia Farron** featured. *Clive Barnes*

NEWS FROM DENMARK

Biggest news of the month was the fact that the **Royal Danish Ballet** has accepted a flattering invitation to give a 3-week season at the Teatro Colon, Buenos Aires. The Danish co., which is scheduled to give about 16 performances (Sept. 14-Oct. 4), will thus be one of the many co's of ballet and opera to adorn a 6-month season to mark the theatre's 50th anniversary . . . **Balanchine's** "Serenade" and **Robbins'** "Fanfare" were the Royal Danish Ballet's contribution to the April 17 gala at the Royal Theatre, in which the 3 resident co's offered a program of drama, opera and ballet in homage to the heir to the throne, Princess Margrethe, on the occasion of her coming-of-age birthday . . . After the Danish Ballet Festival on May 21, 12 dancers including **Margrethe Schanne, Frank Schaufuss** and **Flemming Flindt** will leave for So. Africa, where they are scheduled to appear in Bournonville works on a 6-week tour. On July 11 & 12, Bournonville will be equally strongly represented by the **Inge Sand** group of soloists at Genoa-Nervi . . . Ballet-master Frank Schaufuss will leave shortly for London to negotiate with **Frederick Ashton** for a new ballet, which the famous choreographer has promised to stage for the Royal Danish Ballet . . . **Kirsten Simone** and **Henning Kronstam,** in excerpts from "La Sylphide," were guest stars of the British TV on April 2. *Sven Sorgenfrey*

NEWS FROM FRANCE

April brought a settlement of the Paris Opera corps de ballet strike. The dancers received a 10% salary increase instead of the 15% originally requested. But this may not finish the tale, for their new contracts expire next Dec. Negotiations had been under way since Oct., and a total strike (along with that of the stagehands) came in Dec. On Feb. 24, Administrator Georges Hirsch disbanded the corps for breach of contract. Soloists were retained to perform without the corps . . . Along with the return to normal activity came the eagerly awaited reappearance of **Yvette Chauvire,** dancing with glowing lyricism in "Mirage" . . . Promotions at the Opera: **Josette Amiel** to Danseuse Etoile and **Lucien Duthoit** to Premier Danseur.

The de Cuevas Co., recently renamed **"International Ballet of the Marquis de Cuevas,"** opened in Paris Mar. 21. The Marquis and **Serge Lifar** (see p. 41) provided the principal opening night spectacle. On stage, the co. distinguished itself in Lifar's "Noir et Blanc," a version of the "Suite en Blanc" done in 1946 for BR de MC. Outstanding were **Nina Vyroubova's** "cigarette variation," **Serge Golovine's** air work, **Rosella Hightower's** virtuosity, and **Jacqueline Moreau's** elegance. Program also included Lifar's "L'Amour et son Destin," with Dmitirije Parlic's symbolic decors and the barbaric costumes of Georges Wakhevitch; and "Gaite Parisienne" with **Massine** as the lively Peruvian and Rosella Hightower as the flower girl.

At the Opera Comique, **George Skibine** did a new work on Mar. 28. Called "Concerto," it had a score by Andre Jolivet. Assisting dancers were **Marjorie Tallchief, Michel Rayne** and the theatre's corps. *Marie-Françoise Christout*

NEWS FROM VIENNA

Because **Erika Hanka's** version of "Petrouchka" was seen here as recently as 1947, another version did not appear until Mar. 17, when the **Vienna Opera Ballet** was seen in **Massine's** revival of the **Fokine-Benois** "original." The public came not so much to see an authentic version but because of Massine's legendary name and to see their favorite dancers in new roles. The hard-working Massine was a hit with the co. for his patience and attention to characterization details, but the ballet was not a complete success with the press. **Richard Adama** was an interesting and pathetic Petrouchka, but **Willy Dirtl** stole the show as the Blackamoor. **Edeltraut Brexner** danced the doll with her usual exactness but the characterization seemed strangely passive. There were cheers for the dancers and Massine but few for the work itself. *Linda Zamponi*

REPORT FROM MEXICO

Still another dance co. has been formed in Mexico, **Ballet Popular,** which aims to make greater use of the abundant folklore of Mexico in the modern dance. The co. is headed by **Josefina Lavalle,** formerly co-director of **Ballet Nacional,** and **Guillermo Arriaga,** formerly of **Ballet Mexicano.** The others are "floater" type dancers—those who have been in and out of all the other groups, TV, night clubs, etc. This constant upheaval in the personnel of the various groups has always been a drawback in the growth of the movement, and the public is at last beginning to show an apathy toward the same tired repertoire.

April brought **Federico Rey** and **Pilar Gomez** to the Bellas Artes. Following them were **Tamara Toumanova** and **Vladimir Oukhtomsky.** At the same time, the **Nuevo Teatro de la Danza** was having its Spring season in the Teatro del Bosque. There were various tours throughout the country by the combined co's of **Ballet Nacional** and **Ballet Contemporaneo,** and the departure of **Ballet Concierto** for a So. Amer. tour. This month also saw the opening of an important series of 20 conferences on the development of Mexican art through 2,000 years—each phase being illustrated by a dance. Choreographers and dancers collaborating on the project include **Elena Jordan, Elena Noriega, Farnesio Bernal, John Fealy, Raquel Gutierrez.** *John Fealy*

NEWS FROM SPAIN

After 3 years' absence, **Rosario & Co.** have returned with great success to Barcelona. She has an excellent new leading dancer, **Juan Morilla.** Also in the co.: **Amparo Trefolle, Rosa Espana, Pepita Ibarz,** singer Alvaro Isla and guitarist Carlos Sanchez. Concurrently, **Pilar Lopez & Co.** have been performing at another Barcelona theatre, also with success. At some perfs. she has had **Jean Babilee, Paula Hinton, Paul Herbinger** and **Mariemma** as guests on her programs . . . In Palma de Mallorca, **Geraldine Spencer** has a thriving ballet school. *Luigi Gario*

NEWS FROM LATIN AMERICA

Even though detailed schedules are not yet available, the following artists are among those expected to tour Latin America during the coming season: **Dore Hoyer, Tamara Toumanova, Tatjana Gsovsky's Berliner Ballet, Keita Fodeba's Ballet Africain,** and **Alicia Alonso** and **Igor Youskevitch.** Alonso and Youskevitch will stage "Giselle" for the **Colon Co.**

CHILE: After a 5-week holiday, the **Nat'l Ballet** has commenced rehearsals for its int'l tour which will begin in mid-Apr. and include perfs. in Argentina, Uruguay and Brazil.

ARGENTINA: The gov't has established a "Nat'l Art Fund" which conspicuously by-passed the dance and there is a campaign to rectify the omission.

Joachim Frowin of the Nat'l Ballet is choreographing "Esta Senorita Trini," the first musical to be produced here with Chilean score and book. **Alfonso Unanue,** the Nat'l Ballet's leading character dancer, with **Jooss,** has retired at the age of 40 to concentrate on teaching.

Hans Ehrman-Ewart

PERU: A series of folk dance perfs. "Indian Dances of Peru," with groups from many different regions of Peru.

Julio Estremadoyro

GREAT MOMENTS IN DANCE

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